

ESSENTIALS OF ENGLISH

HIGHER
GRADES

PEARSON AND KIRCHWEY



Picture - Writing



Story - Telling



Manuscript Book



Printed Book

Oral and Written Language

ESSENTIALS OF ENGLISH

HIGHER GRADES

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PREFACE

THIS book is intended for use in the higher grades of the elementary school.

The basic idea on which the book is built is that the main object of English study is to learn how to speak and to write English correctly and effectively. Therefore only those grammatical principles are included which function in correct speech. In other words, the study of grammar is not made an end in itself, but a means to the correct use of the English language. The new terminology has been used.

The composition work and the grammar are so closely interwoven that each serves to strengthen and to vitalize the other. Great emphasis is laid on oral work, which is always used as preparation for the written work.

The organization of each year's work into various chapters represents an attempt to select certain large projects, involving the use of the mother tongue, that may properly be set before pupils. There is, therefore, a definite goal set before the pupil in each chapter, and only such exercises as contribute directly to this main problem are presented.

The method is a combination of the inductive and the laboratory methods. A lesson starts with an interesting selection in which the facts to be studied are embedded, and assists the pupils by proper direction to discover these facts for themselves.

The selections are chosen for the appeal they make to the pupils' interests. The material used for composition is based on natural situations in which the pupils will need to speak and to write. With a real motive and stimulus thus presented for expression, definite guidance is given in the right direction to make that expression effective.

No satisfactory results in language training can be obtained without adequate drill on correct usage. This book not only furnishes sufficient drill material, but also emphasizes the reason why one form is right and another wrong. It aims to rationalize as well as to habituate the correct form.

Frequent and thorough drills are given also in letter writing, grammar, punctuation, capitals, pronunciation, variety of expression, enlarging the vocabulary, paragraphing, outlining, and in the use of reference books.

Among the features that aid to make the work effective by making it interesting are language games and contests, pageants and dramatizations, socialized recitations, group projects, patriotic programs, the conduct of a school paper, and the organization of a school club.

The authors gratefully acknowledge their indebtedness to Miss Sherred W. Adams, Principal of the Prospect Hill School, Trenton, New Jersey, for valuable assistance in the preparation of the manuscript.

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PART ONE

CHAPTER ONE

HOW TO TELL A STORY

The Importance of Oral Language

Do you realize how important it is for you to learn to use your mother tongue well? It is this ability, above all others, that marks the educated person. There is no business or profession, no work of any kind, where your success will not depend in a large measure on the skill with which you use the English language.

We express ourselves both orally and in writing, but of the two ways oral expression is by far the more common and useful. Furthermore, the ability to speak well helps us to write well. You see, therefore, how important it is for you to learn to speak better each day, to acquire a large vocabulary of fitting words, to construct your sentences properly—in a word, to speak clearly and forcefully.

Oral Reproduction

Read the following story carefully :

A RESCUE IN NO MAN'S LAND

It was in the early days of the great conflict that two small French battalions once found themselves intrenched opposite a German force that far outnumbered them. The day was cold and it was snowing heavily.

The French were to make a charge. The colonel in command knew that the odds were all against him, and the men, too, guessed that bad business was ahead; but orders were orders. The charge had to be made, and the colonel himself, in order to put courage into the hearts of his men, led them over the top and across the shell-torn fields of No Man's Land.

When about six yards from the enemy trenches, the gallant colonel fell, shot through the knee and the shoulder. Though badly wounded, he would have made the attempt to crawl back to the French lines had not his position been such a perilous one. As it was, he did not dare to move even so much as an eyelid, but lay crumpled up as he had fallen, shamming death. Hours passed. He became numb with cold, weak from the loss of blood, half delirious with pain. His cramped position added to his misery. If he could only move! He felt that he would give a year of his life simply to turn over; but he knew that no motion would escape the watchful eyes of the enemy.

Just as darkness was beginning to fall, he was roused from the semi-unconsciousness into which he had drifted by the sight of a figure emerging from behind a barricade of sandbags and crawling towards him. He recognized the French uniform and guessed that one of his men was bent on rescuing him, dead or alive. Through half-closed lids he watched anxiously the dark form so sharply outlined against the snow-white ground.

Other eyes than his were also on the outlook, as was betrayed by a fusillade of shots that sent the soldier swiftly back to the sandbags. A little later a second figure, evidently on the same errand of mercy, made its appearance, but with a like result, and then a third, and later still, a fourth. As the colonel was watching this last failure and praying that none of the brave fellows who had tried to save him had been hit, he was startled by what seemed to him the moving and heaving of the snowy ground at his side. He stared fixedly at it. Was the ground actually in motion, or was he merely imagining it? Before he could solve this problem, two hands came out of the heaving whiteness and a pair of gleaming eyes gazed into his. Not until the hands began to tie a rope around his waist did the dazed officer realize that the "moving ground" was in reality one of his devoted men who had wrapped himself in a sheet, head and all, before starting out on his dangerous trip of rescue. Having tied the rope securely, the soldier covered the colonel's figure with another sheet and then drew him slowly off towards the French trenches.

The men were wild with joy when they discovered that they had back, not the dead body of their commander, but the living man himself, who would soon be able to lead them as of old.

Preparation for Retelling

Notice that an outline or plan of the story includes the following main topics :

I. Introduction. This consists of two paragraphs. The first of these tells when and where the incident took place and introduces the characters, which in this case are the opposing armies. The second paragraph tells what was going on. These two paragraphs introduce the main incident of the story.

II. Main incident. This again consists of two paragraphs. The first of these tells about the colonel's injury and describes its seriousness. The next one tells of the various attempts that were made to rescue him.

III. Conclusion. This part tells how the men felt about the rescue.

Read the two introductory paragraphs again, noticing particularly the different facts that are given and the order in which they are mentioned. Why is the description of the weather important? What does the phrase "in order to put courage into the hearts of his men" tell you about the men? What does it tell you about the colonel?

Read the third and fourth paragraphs again, taking note of all the important facts in them and the order in which they occur. What different things combined to make the colonel's sufferings so great? How many attempts were made to rescue him? What is meant by the expression "sharply outlined against the snow-white ground"? Try to put yourself in the colonel's place when he saw one man after another fail in the attempt to rescue him. What is there in the fourth paragraph that gives you a hint as to the colonel's character? Was the fifth man braver than the other four who tried to reach the colonel? Was he a better soldier? Give reasons for your answer.

Read the concluding paragraph again. What have you found in the story that might explain the men's joy at getting their commander back? What is the point of the whole story?

Choice of Words

Notice the author's choice of words. What different words are used to refer to the soldiers who tried to rescue the colonel? By what different names is the colonel called? Notice how much better the anecdote sounds with these different words that mean the same, or **synonyms**, as they are called, than with the same words repeated time and again. What synonyms do you find in the story for *perilous*? What word or group of words might be used in place of *shamming*? What might be used in place of *emerging*? Make a list on the board of these words and see whether you like any of them better than the author's word. Why is *crumpled up* a particularly good expression as it is used?

In telling the story use any of the author's words or phrases that seem to you especially fitting. For instance, *shell-torn* probably describes the field between the two lines of trenches better than any other word; therefore it would be wise to use it. If you use the word *across*, be sure to pronounce it correctly. Do not add the sound of *t* to the word. It is *across*, not "acrosst."

Clear Sentences — The *and* Habit

Do not be afraid of short sentences. When you have finished a thought, stop. Do not string your next thought on to it with *and*, *and then*, or *but*. Most of the *and*'s are used merely to gain time. The speaker does not know what he wants to say next, so he hesitates and says "and then," in the hope that some thought will come to him.

If you know your story, if you know each event and the order in which it occurs, you will not fall into the bad habit of running your sentences together.

Class Criticism of the Story

With the study that you have made of the story of "A Rescue in No Man's Land," you should now be able to tell it well, making your hearers see the scene as vividly as you yourself see it. While one of the class tells the story, the rest should listen attentively and be ready to criticize it. This does not mean that the listeners should pick all the flaws possible; but it means that they should make note of and call attention to the good points, and show how the poor ones may be improved. As the reason for criticism is to give help, the critic who does not give help fails in his part of the work.

In criticizing a story, look out for the following points:

1. Did the story-teller make the story seem real and lifelike, showing you every picture clearly?
2. Did he tell the events of the story in their proper order?
3. Was his sentence structure good? That is, were his thoughts distinctly separated into sentences or were they strung together with *and's* and *but's*?
4. Did he use synonyms often enough to avoid unpleasant repetition?
5. Did he speak clearly and distinctly, so that you could understand every word without difficulty?

If the story-teller failed in any of these points, you can help him to see his defects by asking him questions. For instance, if he should say, in telling the story of "A Rescue in No Man's Land," that the colonel's position was a dangerous one, without having explained how near to the enemy trenches the officer had fallen, you might ask, "Why was the colonel's position dangerous?" This would show the story-teller clearly that he had omitted to tell an important fact.

All such criticism is helpful, both to the person who is criticized and to the one who does the criticizing; but perhaps the criticism which helps us most is that which we learn to give ourselves. It is a very good idea, when preparing a story to tell in class, to practice it aloud to yourself first. Your ears will help you to discover flaws that you might otherwise not find. Even after you have told a story in class you may be the first to suggest ways in which you might have improved it.

Study the points mentioned above, watch yourself carefully, and train yourself to be your own best critic.

Now tell the story. When you have finished, criticize yourself and get criticism from your classmates.

Correct Pronunciation

In the directions given you for telling the story of "A Rescue in No Man's Land" your attention was called to the correct pronunciation of the word *across*. Watch your own pronunciation of this word and of *once* and *twice*, making sure that you do not add the sound of *t* to any of these words.

I. Repeat the following sentences very distinctly :

1. Row me *across* the river.
2. The sandpiper flits *across* the beach.
3. A dark cloud drifts *across* the sky.
4. *Once* upon a time there was a great flood.
5. Many great men were *once* poor boys.
6. The harvest is gathered in *once* more.
7. Think *twice* before you speak.
8. We should hear *twice* as much as we say.
9. *Twice* in the night I heard the cannon roar.

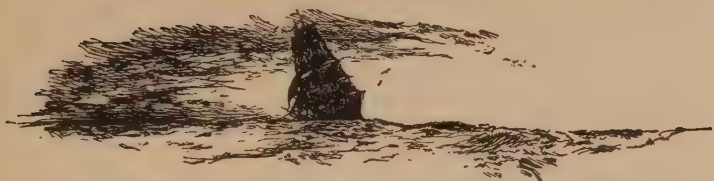
II. The following words are frequently mispronounced. Look them up in your dictionary and then use them in sentences of your own :

arithmetic	geography	mischievous	February
arctic	government	theater	Italian
deaf	history	whether	often

Sentence Recognition

In your work on story-telling you were warned to be particularly careful not to string your thoughts together with *and's* and *but's*, but to separate them distinctly. This was only another way of saying, "Show that you recognize a sentence when you hear or see one." This recognition of the sentence is sometimes called the **sentence sense**, and it is a very important sense to train if we would speak and write good English.

Below is a selection from Washington Irving, in which each thought is clearly stated and separated from the one that follows. Read the selection carefully :



A STORM AT SEA

The storm increased with the night. The sea was lashed into tremendous confusion. There was a sullen sound of rushing waves and broken surges. Deep called unto deep. The thunders bellowed over the wild waste of waters, and were echoed and reëchoed by the mountainous waves. As I saw the ship staggering and plunging among these roaring caverns, it seemed miraculous that she regained her balance. Her yards dipped into the water; her bow almost buried itself beneath the waves. Sometimes a great surge appeared ready to overwhelm her, and nothing but a dexterous movement of the helm preserved her from the shock.

WASHINGTON IRVING (*Adapted*)

In writing the paragraph above, the author had several thoughts about the storm. What was his first thought? If, instead of expressing this thought fully, he had written only *storm*, *night*, you would have known that he wanted to tell you something about a storm and about the night; but you would not have known what connection there was in his mind between these ideas. In order to give you this connection, it was necessary for him to express his complete thought in words; that is, to make a sentence.

Read the sentences and notice what thought each expresses.

You will see that each sentence begins with a capital letter.

A sentence is a group of words that expresses a complete thought.

Every sentence should begin with a capital letter.

ORAL EXERCISE

Which of the following groups of words express a complete thought? Make a sentence of each incomplete group.

1. The storm was furious.
2. The lightning flashed.
3. The threatening clouds overhead.
4. The captain who anxiously paced the deck.
5. The captain anxiously paced the deck.
6. In one of the pauses of the storm.
7. The whistling of the wind through the rigging.
8. As the ship rolled and tossed from side to side.
9. I tried to walk the deck.
10. The thundering heavens and the mountainous waves.
11. The night was black.
12. The blackness of the night and the fury of the storm.

ORAL AND WRITTEN EXERCISES

I. In the following selections the various thoughts are not separated by periods as they should be, nor are capitals used in all cases where they belong. Read the selections, making up your mind where capital letters and periods should be placed and where *and's* should be omitted.

Let different pupils write the different paragraphs on the board as they think they should be written and let the rest of the class criticize the work. If there are mistakes, ask questions of the writer that will show him wherein he is wrong.

1. Cinderella reached home tired and cold and her sisters came and talked about the wonderful princess and she listened but said not a word.

2. The passengers were saved they could hardly express their joy and gratitude they threw their arms about the necks of the noble horses whose speed had carried them beyond the range of the highwaymen's rifles.

3. The Japanese houses are beautifully made the floors are so polished that you can almost see yourself in them the people walk over these floors in bare or in stockinged feet.

4. In pioneer days in New England almost everything was made of wood even door hinges, plows, and harrows were of wood most of these wooden things had to be made at home.

II. Read the two following paragraphs carefully, deciding what changes should be made. Part of the class may rewrite one and part the other. Class criticism of the results will be interesting.

1. We visited Camp Merritt the other day and it was one of the most interesting things I did during my vacation and we saw the soldiers doing all kinds of things and we watched a regiment drill on the parade ground and I assure you their work was far from easy they were on the jump every minute and I know they must have been glad when the command to "fall out" was given.

2. I have just learned how khaki came to be the soldiers' color and I think it is very interesting a few years ago there was an uprising among some of the native tribes of India and a force of English troops was sent out against them and on account of the heat the English soldiers were dressed in white and this made them an easy mark for the Indian bullets and the captain seeing this ordered the men to plaster themselves with mud from a near-by stream and then they were so much like the earth and the dusty bushes in color that the enemy could not easily see them and from this khaki came to be the color used for soldiers' uniforms in most countries.

Subject and Predicate

You have already had some practice in training the "sentence sense," which is so important in speaking and writing good English. The following exercises will help you still further in recognizing and in composing sentences, by showing you that there must be at least two parts to every sentence.

Read the two sentences below :

1. The storm increased.
2. The ship regained her balance.

In the first sentence which words tell what is spoken of? Which word tells what is said about the storm? Every sentence consists of these two parts: the part that names or designates the person, the place, or the thing spoken of, and the part that tells what is said about this person, place, or thing.

The part of the sentence that tells who or what is spoken of is called the **subject**. Since the group of words, *the*

storm, tells what is spoken of in the first sentence, *the storm* is the subject. What words in the second sentence tell what is spoken of? What, then, is the subject of the sentence?

The part of the sentence that tells something about the subject, or in other words that makes an assertion about the subject, is called the **predicate**. In the first sentence the word *increased* tells what is said about the storm, therefore *increased* is the predicate. In the second sentence the group of words *regained her balance* is the predicate. Why?

The subject of a sentence is the part that tells what is spoken of.

The predicate of a sentence is the part that tells what is said about the subject.

ORAL AND WRITTEN EXERCISES

I. Make sentences, using the following words and groups of words as subjects :

- | | |
|----------------------------|------------------------------|
| 1. The Red Cross. | 7. Immense crops of wheat. |
| 2. Great sums of money. | 8. France. |
| 3. The airplane. | 9. The United States. |
| 4. The American soldiers. | 10. Belgian refugees. |
| 5. The sound of the bugle. | 11. Submarines. |
| 6. Red, white, and blue. | 12. The President's message. |

II. Write sentences, using the following words and groups of words as predicates :

- | | |
|----------------------------|-------------------------|
| 1. Made a gallant charge. | 4. Fell like hail. |
| 2. Sailed up the river. | 5. Glide swiftly. |
| 3. Rose from the trenches. | 6. Was a great patriot. |

- | | |
|---------------------------|----------------------------|
| 7. Shouted triumphantly. | 10. Led them over the top. |
| 8. Responded to the call. | 11. Disappeared. |
| 9. Saluted the flag. | 12. Landed safely. |

III. Show that the following are sentences by pointing out the subject and the predicate. To find the subject, remember to ask yourself what person, place, or thing is spoken of. To find the predicate, ask yourself what is said about this person, place, or thing.

1. Wisdom is better than strength.
2. A man can die but once.
3. I pledge allegiance to my flag.
4. The sea is a jovial comrade.
5. An honest man's word is as good as his bond.
6. The next day is never so good as this day.
7. The weakest spoke in the wheel breaks first.
8. The swallow twitters above the eaves.
9. The skies are painted with unnumbered sparks.
10. I cried unto the Lord with my voice.
11. The pearly grey of morning fills the eastern sky.
12. The deep cave among the rocks on the hillside was at one time a hiding place of the Indians.
13. The moon so round and full was once a silver boat.
14. Icebergs from Arctic glaciers drift slowly to the south.
15. A lonely pine stands on the mountain top.

Position of Subject and Predicate

In the sentences that you have just studied, the subject has stood before the predicate; as, for example, in sentence 15.

Subject

A lonely pine

Predicate

stands on the mountain top.

This is the usual or **natural order** of arrangement. We may say, however,

On the mountain top stands a lonely pine.

In this sentence you will see at once that *a lonely pine* is the thing spoken of, and that *stands on the mountain top* tells what is said about it. Therefore, *a lonely pine* is the subject of the sentence even though it follows the predicate.

Notice the sentence :

Thus sped the morning hours away.

In this sentence the thing spoken of is *the morning hours*. This group of words is, therefore, the subject. The predicate is *sped away thus*. In this sentence, part of the predicate comes before and part follows the subject.

When all or a part of the predicate is placed before the subject, the sentence is said to be in the **transposed order**.

The transposed order is very common in poetry. In prose the natural order is the usual one in sentences that make statements, though an occasional transposed sentence gives variety and force.

Compare the following paragraphs. In the first, the sentences are all in the natural order. In the second paragraph the first, the second, and the last sentences are in the transposed order. You will readily see that the variety which the transposed sentences introduce makes the second paragraph more interesting than the first.

1. The night seemed endless to the eager watchers on the shore. The wind suddenly died down. The sun broke through the low-lying clouds. The mists cleared away. The outline of the doomed ship was dimly seen on the horizon.

2. To the eager watchers on the shore the night seemed endless. Suddenly the wind died down. The sun broke through the low-lying clouds. The mists cleared away. On the horizon was dimly seen the outline of the doomed ship.

ORAL AND WRITTEN EXERCISES

I. Decide which of the following sentences are in the transposed order and which are in the natural order. Change the transposed sentences to the natural order and tell in each case which form you like better. Name the subject and the predicate of each sentence.

1. Clear had the day been from the dawn.
2. Long is the mile to the tired man.
3. The earth loveth the shower.
4. The sunlight falls with mellow ray on fields and laughing rills.
5. Like a sheeted ghost the vessel swept
Towards the reef of Norman's woe.
6. We have been friends together in sunshine and in rain.
7. In the thickest of the fight was always to be seen the plume of the Black Knight.
8. Full knee-deep lies the winter snow.
9. Up soared the lark into the air.
10. In the poplar tree above the spring
The katydid begins to sing.
11. Late lies the wintry sun abed.

12. Down in a green and shady bed
A modest violet grew.
13. A single gentle rain makes the grass many shades
greener.
14. Dark, deep, and cold the current of the river flows.
15. There she weaves by night and day
A magic web with colors gay.
16. Over the distant mountains I saw the pale moon rise.

II. Rewrite the following paragraphs, changing some of the sentences from the natural to the transposed order. In some of the paragraphs you may prefer to transpose only one sentence; and in others, several. Your ear must guide you as to the best order. When you have finished, compare your work with the printed paragraphs and decide which arrangement you like best.

1. The schoolhouse was a low building consisting of one large room. It stood in a rather lonely but pleasant place at the foot of a wooded hill. The low murmur of children's voices often issued from this place of learning on a warm summer day.

2. I saw a wonderful bird to-day on the top rail of a fence, down near the old sawmill. He was larger than the robin, not so plump, but a good deal longer. His wings and tail were mottled black, white, and gray. His whole body was a most delicious red color, vivid and at the same time delicate. I have never seen a bird of this kind before in all my wanderings.

3. A band, not only of dauntless men, but of resolute women and of little children, set sail for the new world. They espied land after a boisterous voyage of sixty-three days. They cast anchor off Cape Cod two days later. They found themselves, as the year drew to its close, on a bleak and barren coast, with the ocean on one side and the wilderness on the other.

Story-telling — Anecdote

Find an interesting story that you think your classmates would enjoy and prepare it so that you can tell it well in your next composition period.

You will often see good incidents related in the daily papers and in magazines, or your father or mother may be able to tell you something that once happened to one of them that would be well worth retelling. If you cannot find any good story in the ways suggested, the public library will furnish you with books containing anecdotes of famous men, such as Washington, Lincoln, Franklin, Grant, Lee, Fulton, Foch, Joffre, Haig, Pershing, Wilson, Roosevelt, Edison, and many others.

Preparation for Telling

When you have made your selection, read or think it over, until you are so familiar with it that every incident stands out clearly in your mind. Try to imagine it all and to enter into the experiences you are relating. Remember that you can make others feel and see only what you yourself feel and see.

Make an outline of your story, similar to the one on page 3, so that you will remember to tell events in the order of their happening.

If you should begin by saying, "Once upon a time," be sure to pronounce *once* correctly.

Turn back to page 6 and read again the points to look out for in telling a story well. Tell your story aloud to yourself before giving it in class, and criticize yourself carefully on the various points. If you are in doubt as

to whether your sentences are properly constructed, see whether each has a subject and a predicate. After you have told your story in class, ask your classmates for criticisms.

Parts of Speech

In the preceding lessons your attention has been called to the fact that the work of a sentence is to express thought.

As a sentence is made up of words, it is evident that these words must, one and all, contribute their part to the work done by the sentence as a whole.

In the sentence "Soft winds blow," the word *winds* names the thing spoken of; *soft* describes the thing named; *blow* tells what the thing named does. That is, each word contributes its part to the work of the complete sentence.

According to the work words do in a sentence they are divided into groups or classes called **parts of speech**.

Although there are more than two hundred thousand words in our language, there are only eight different kinds of work for words to do, and there are, therefore, only eight different parts of speech. Every word in the language belongs to one or the other of these parts of speech; namely, nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

Nouns

In expressing our thoughts, we usually mention or name the person, the place, or the thing about which we are thinking. Notice the names in the rime below:

There was a little man,
And he had a little gun,

And its bullets were made of lead;
He went to the brook,
And he saw a little duck,
And he shot it right through the head.

A word thus used as the name of a person, a place, or a thing is called a **noun**.

All the nouns in the stanza above are names of one or more objects of a class. The noun *duck*, for instance, is a name common to all web-footed birds of a certain class. Nouns of this kind are called **common nouns**.

Notice the names in the address below :

Mr. John Thompson
Buckhill Falls
Pennsylvania

John Thompson is the name not of a class of men, but of one particular man. *Buckhill Falls* is the name of a particular town. *Pennsylvania* is the name of a particular state. All such particular names are called **proper nouns**.

A noun is a word used as the name of a person, a place, or a thing.

A common noun is a word used as the name of any one of a class of persons, places, or things.

A proper noun is a word used as the name of a particular person, place, or thing, and should always begin with a capital letter.

Sometimes the name of some particular person, place, or thing is expressed by a group of words. We speak of the President of the United States or of a Member of Congress. Often the name or title of a book or a poem is

also expressed by a group of words; as, "The Man without a Country," "The Charge of the Light Brigade."

When a proper noun is composed of a group of words, every important word in the group is capitalized.

Nouns are the names not only of all things that we can see, hear, taste, touch, or smell, but also of all things that we can think about, such as beauty, joy, sorrow, courage, faith, hope, loyalty, pain, wealth, poverty, etc.

ORAL AND WRITTEN EXERCISES

I. Point out the nouns in the following selections. Account for the use of every capital.

1. Far to the west were the Catskills. Among these misty hills was the spot where some old Dutchmen once played their game of ninepins, and where an idle fellow, whose name was Rip Van Winkle, had fallen asleep and had slept for twenty years.

2. Rip Van Winkle did not know that the country had thrown off the yoke of England and that instead of being a subject of his Majesty, George III, he was now a free citizen of the United States.

3. I pity the boy or the girl who must grow up without having made intimate acquaintance with "Mother Goose" and the wonderful stories of "Jack the Giant Killer" and "Bluebeard," and those other strange tales as old as the race itself.

4. From north to south, from east to west, men toiled to burn each other's cities, to waste each other's fields, to destroy each other's lives.

5. The most valuable things in the world are things which no money can buy — kind words, trust, and love.

II. Select a paragraph from your geography and point out all the common and the proper nouns.

III. Write a paragraph about a favorite book. Make a list of all the common nouns and the proper nouns you have used.

IV. Write the names of ten persons, places, or things you passed on your way to school and tell what kind of noun each is. Which should begin with capitals?

V. Write proper nouns suggested by the common nouns in the following list, and common nouns suggested by the proper nouns.

Example.

author — Longfellow
Boston — city

President
school
America
river

Ruth
book
poet
Seattle

General
Maine
Louisa Alcott
artist

Choice of Words — Nouns

Have you ever heard it said of a good speaker, "He has an excellent vocabulary"? Do you know what that means? It means not only that he speaks readily, without hesitating and groping for words to express his thoughts, but it means also that he has such a choice and variety of words at his command that he does not need to repeat the same word frequently.

A good vocabulary goes far toward making your speaking and writing interesting. It is, therefore, a thing that you should all work for. The study of nouns should help you greatly in building up your vocabulary; for our language is so rich in name words that it is possible to express many thoughts about a person, a place, or a thing without repeat-

ing any one noun so often that it grows tiresome and monotonous.

Your attention has already been called to the different nouns that are used in "A Rescue in No Man's Land" to refer to the colonel. Look them up again. What different nouns are used to refer to the colonel's men?

ORAL AND WRITTEN EXERCISES

I. In the following selection the dog's name, *Smoke*, is used only once, but a number of other nouns are used in referring to him. Make a list of all these nouns, noting how much smoother and more interesting the selection sounds than it would if the dog's name were repeated frequently.

SMOKE

At the time that Smoke first became a member of Hook and Ladder Company No. 12, he was a fussy, awkward pup with kindly brown eyes and a tongue that seemed a yard long when he insisted upon kissing everyone who gave him a friendly look or pat. Such a weak, delicate little creature was he that he was brought up on a bottle by the men of the fire-truck company.

A year later, the once puny animal was a splendid, well-grown dog and a trained fire-fighter. He knew all the stations, and when an alarm came in on the gong, no one could fool him. With ears alert and keen, intelligent eyes bright with expectation, this four-legged fireman waited until the signal was complete. If it was his station that was rung, he was the first man ready for action. If not, he was a quiet, drowsy philosopher waiting peacefully in his own particular corner of the engine house.

New York Sun

II. In the selection below, the same noun is repeated over and over again. Notice how awkward and uninteresting this repetition makes a selection that would otherwise be well worth reading.

Supply other nouns that will improve the sound without changing the sense.

TAD LINCOLN

Tad Lincoln was not a very well-behaved *boy*. He had little of the Lord Fauntleroy about him and a great deal of the Tom Sawyer. I am afraid he was a badly spoiled *boy*, but that, of course, was not his fault. He interrupted cabinet meetings, made raids on the White House kitchen, drove his goats through the sacred halls and, in fact, did everything that a President's *boy* is expected not to do. But though a noisy and mischievous *boy* the records fail to show that he was ever guilty of a mean or cruel action. He was a real, live *boy* and the apple of Abraham Lincoln's eye.

III. Think of other nouns that you could use for each of the following. Use your dictionary freely in such exercises as this. You will find given there, under the heading **Syn.** (abbreviation for synonyms), a number of words of similar meaning.

Make this a class exercise. Let as many pupils as possible contribute nouns and let these be written on the board.

girl

battle

blunder

soldier

incident

task

horse

George Washington

commander

Pronouns

In your study of nouns you have learned that the use of synonyms often prevents a selection from being monotonous and dull.

In speaking and writing, however, even the frequent use of synonyms for nouns does not always give sufficient variety; therefore, in almost every conversation or composition, we use convenient little words to stand in place of nouns.

Notice the italicized words in the selection below:

THE MEANING OF THE RED CROSS

The red in the cross stands for sacrifice, for giving life, as the warm crimson blood gives life to the body. The cross has the same length on all four of its arms, to signify that *it* gives life equally to all, high or low, east or west. *It* stands alone always, no words or markings on *it*, to show that the Red Cross workers have only one thought — to serve. *They* ask no questions, *they* care not whether the wounded be *ours* or *those* of another race. Their duty is to give and to give quickly.

In this selection no other noun is used to refer to the red cross, but the word *it* is used. The word *they* is used in place of repeating the noun *workers*, *ours* is used to refer to the American soldiers, and *those* to the soldiers of other lands.

These words, *it*, *they*, *ours*, and *those*, are **pronouns**. The prefix *pro* means *in place of*.

A pronoun is a word used in place of a noun.

Both nouns and pronouns are sometimes called **substantives**.

List of Pronouns for Reference

The following are the pronouns most frequently used :

I	we	you	he	she	it	they	who	this
mine	ours	yours	his	hers		theirs	whom	that
me	us		him	her		them	which	these
							what	those

Story-telling — Personal Experiences

The stories that you have been asked to tell heretofore have been merely retellings of something that you had read or heard. This is the simplest kind of story-telling; for some one else has done the organizing or the arranging of the facts in order for you. You may wish, however, to tell the story of something that once happened to you. This is a more difficult matter; for you must not only plan the various steps that are necessary to your story, but you must arrange these steps in their proper order.

Take for your topic something that happened a good while ago and that you can look back upon with interest. Select one of the following subjects or something of a similar kind that may occur to you :

1. How I Lost My Belief in Santa Claus.
2. When I Thought I Saw a Ghost.
3. My First Day in School.
4. My First Experience on Skates.
5. A Terrible Scare.
6. A Good Joke on Me.
7. An Exciting Experience in Camp.
8. How I Earned My First Dollar.

Before you attempt to tell your story, plan it carefully, making an outline, which might take the following form:

I. Introduction.

- (a) How and when the experience took place.
- (b) What people were concerned in the story.

II. Main incident.

- (a) What happened.
- (b) How you felt about it.

III. Conclusion.

Remember that part of your preparation for telling your story in class is to tell it aloud to yourself beforehand. Be sure that you bring out the point of the story. Watch yourself especially for your sentence structure. Be sure that you do not run your thoughts together when they should be separated. Try to secure variety both by using synonyms for your nouns, and by using pronouns.

Importance of Good Enunciation

When you speak to others, you naturally wish to hold their attention. If you drop your voice at the end of each word, it will be difficult for your audience to understand you, and they will, therefore, soon stop listening. Be careful of the final syllables of your words, especially final *t's*, *d's*, *th's*, and *ing's*. Speak in tones that are low rather than pitched high.

Pronounce the following words distinctly:

aunt	and	with	going
sent	find	both	coming
want	lend	fifth	saying

Verbs

In all the sentences you have used you have had a **subject**, which named or designated the person, the place, or the thing about which you wished to express some thought, and a **predicate**, which told or asserted something about the subject.

If you notice the predicate of any sentence, you will see that the principal word or words in it express action or being.

Notice the italicized words in the sentences below :

1. The soldiers *charged* gallantly.
2. The trenches of the enemy *were* before them.

In the first sentence *charged* tells what the soldiers did, or it asserts the action of the soldiers.

In the second sentence *were* asserts the existence or being of the trenches.

A verb is a word that asserts action or being.

ORAL AND WRITTEN EXERCISES

I. Prove that each of the following sentences expresses a complete thought by showing that it has a subject and a predicate. Find the verb in each sentence.

1. The plowman homeward plods his weary way.
2. The lowing herd winds slowly o'er the lea.
3. I am not a Virginian ; I am an American.
4. Nature never hurries. Atom by atom, little by little, she accomplishes her work.

5. The autumn wind wandered among the branches. It whirled the leaves to the ground.

6. The lion is the king of the jungle.

7. After the Revolution, Washington became the first President of the United States.

8. We give our heads, our hearts, and our hands to our country.

9. Light and heat come from the sun.

10. The winter woods look bleak and bare.

II. Make sentences of the following groups of words by adding predicates. Write the sentences thus formed and underline each verb.

Example. The cold north wind whistled about the house.

1. The cold north wind.

5. The soldiers.

2. The early bird.

6. The great ship.

3. Mountain streams.

7. An unexpected frost.

4. A cunning fox.

8. An excited group of people.

Choice of Words — Verbs

In using words that assert action, great care should be taken to select a verb that expresses exactly the meaning intended.

I. Notice the different verbs suggested for the following sentences. Select the one that seems to express the intended meaning most exactly, and explain why it serves the purpose better than the others. Use your dictionary.

1. The National Guard (took, escorted, accompanied) the President to the White House.

2. The wind (lashed, drove, blew) the sea into a fury.
3. The airplane (came, glided, flew) smoothly down.
4. The old man (went, walked, tottered) feebly down the street.
5. The stormy sea (dashed, lapped, rolled) against the rocky shore.
6. The little pine in the dark forest (grew, struggled) toward the light.
7. The thunder (sounded, reverberated) among the hills.
8. The frightened deer (leaped, went) across the chasm.

II. Fill each blank in the following sentences with the verb from the list below that expresses the thought most exactly :

A. clanged	rang	pealed
chimed	tolled	tinkled

1. The great bell solemnly — as the funeral procession started.
2. The merry Christmas bells — forth their glad message.
3. The fire bells — as the engine dashed down the street.
4. Above the entrance of the shop a bell was placed in such a way that it — as the door was opened.
5. Sunday after Sunday the church bell — calling the people to prayer.
6. When the fairies danced in the moonlight all the lily-bells — sweetly.
7. The sleigh bells — merrily as the party started off.

B. trudged	marched	toddled
plodded	skipped	strutted

8. The soldier — proudly to the music of the fife and drum.
9. The baby — across the floor to her father's waiting arms.

10. The peacock — majestically about the farmyard.
11. The tired farmer — wearily homeward after his day's work.
12. The faithful horse — through mud and mire.
13. The happy child — gayly by his mother's side.

The Same Word Used as Verb and Noun

The same word may be used as different parts of speech, because it is the *use* of a word in a sentence that determines the class to which it belongs.

ORAL AND WRITTEN EXERCISES

I. Name the part of speech of each italicized word below, by showing its use :

Examples. Birds fly.

Fly tells what the birds do ; therefore it is a verb.

A fly is a dangerous insect.

Fly names the thing that is dangerous ; therefore it is a noun.

1. I picked a *rose*.
2. The moon *rose* o'er the city.
3. Nouns are *names* of persons, places, or things.
4. A noun *names* a person, a place, or a thing.
5. I see no *sign* of a storm.
6. *Sign* your name at the close of a letter.
7. *Work* while you *work* ; *play* while you *play*.
8. All *work* and no *play* makes Jack a dull boy.
9. That dog's *bark* is worse than its bite.
10. A dog will *bark* and bite at his own shadow.
11. *Sleep*, baby, *sleep* !

12. O *sleep*, it is a gentle thing !
13. Aye, *tear* her tattered ensign down !
14. There was a hopeless *tear* in the child's dress.
15. The band will play an inspiring *march* as the soldiers *march* by.

II. Make sentences in which you use each of the following words, first as a noun, then as a verb :

race	hope	blow	notice	iron	walk
fight	ring	play	hate	climb	falls

Verb Phrases

You will often find that action or being is expressed by a group of two or more words rather than by a single word. Notice the italicized groups of words in the sentences below :

1. Men *were enlisting* rapidly.
2. Some soldiers already *had gone* over seas.
3. Others *were being trained* in camp.

Such groups of words, because they do the work of a verb, are called **verb phrases**.

A verb phrase is a group of words that expresses action or being.

The words below are frequently used with other verb forms, generally with those expressing action, to form verb phrases. They are called **helping** or **auxiliary verbs**.

am	had	would	might be	must be
are	do	can	can be	have been
is	does	could	could be	has been
was	did	may	shall be	had been
were	shall	might	should be	will have been
have	should	must	will be	may have been
has	will	may be	would be	must have been, etc.

ORAL AND WRITTEN EXERCISES

I. Use each of the verbs above as an auxiliary verb together with a verb of action; as, *am going, are singing, is playing.*

II. Using the words given below as subjects, write sentences containing verb phrases in the predicate. Underline each verb phrase.

- | | |
|-------------------------------|---------------------|
| 1. Many beautiful flowers. | 7. The sun. |
| 2. An airplane. | 8. My best friend. |
| 3. The birds in the tree top. | 9. You and I. |
| 4. Dark clouds. | 10. The leaves. |
| 5. The American troops. | 11. A great battle. |
| 6. The little child. | 12. The commander. |

ORAL EXERCISE

Name the verbs and the verb phrases in the following selections. Notice that the verbs *is* and *are* are used sometimes as auxiliaries and sometimes as verbs to express being or state of being.

1. When Hercules was a young man, two queenly women once appeared before him. One said, "Follow me, O Hercules, and I will lead you by pleasant paths to a life of ease. Never

a thought need you give to the morrow. Each day will be filled with enjoyment."

"What is your name, most gracious presence?" asked Hercules, and the beguiling voice answered, "My name is Pleasure."

Then the other woman said, "I shall make no false promises to you; but if you will follow me and will do as I bid, you shall have both riches and honor. You must work, however, for what you get; for the gods will help only those who help themselves."

"What is your name, O fair one?" again asked Hercules, and a gentle voice responded, "Men call me Goodness."

2. It is a winter's day when we take our peep into the school-room. Great logs of wood are burning in the fireplace, and a bright blaze is leaping up the chimney. Every few moments a vast cloud of smoke puffs into the room. It sails slowly over the heads of the pupils until it gradually settles upon the walls and ceilings, which are already black with the smoke of many years. Over the fireplace a rod of birch is hanging and on the desk lies the master's heavy ferule.

Order of Words — Verb Phrases (*Continued*)

The two or more words that form a verb phrase often follow immediately after one another, as you have seen in the sentences just studied. Sometimes, however, the auxiliary verb and the action verb are separated by a word or a group of words that do not belong to the verb phrase.

The soldiers *had* almost *reached* the enemy's lines. They *were*, at that moment, *charging* up the hill.

The parts of a verb phrase are separated in order to make the sentence sound smoother or more forceful. It is better not to separate them, however, when it seems to break or interrupt the thought.

ORAL AND WRITTEN EXERCISE

Decide which form of the following sentences is the smoother or the more forceful. Your ear should be your guide in making your decision.

1. A soldier *must obey* promptly, or
A soldier *must promptly obey*.
2. I *have learned* my lesson almost, or
I *have* almost *learned* my lesson.
3. You *should go* into the room quietly, or
You *should* quietly *go* into the room.
4. When we reached the station we found that the train *had gone* already, or
When we reached the station we found that the train *had* already *gone*.
5. You *must take* the journey alone under no circumstances, or
Under no circumstances *must* you *take* the journey alone.
6. The bell *is ringing* loudly, or
The bell *is* loudly *ringing*.
7. He *had slammed* the door violently, or
He *had* violently *slammed* the door.
8. The mother *was singing* a lullaby softly, or
The mother *was* softly *singing* a lullaby.

Subject Substantive and Predicate Verb

Name the subject and the predicate of the following sentence :

The morning stars shone mistily.

In this sentence the word that names what is spoken of is the noun *stars*, and the word that asserts something about stars is the verb *shone*.

These are the most important words in the sentence, since they would express a complete thought, *stars shone*, if all the other words were omitted. The noun *stars* is called the **subject substantive** and the verb *shone* is called the **predicate verb**.

The modifying words *the* and *morning* give a more definite or complete idea of the stars referred to, and, together with the subject substantive *stars*, form what is called the **complete subject**.

The word *mistily* makes more definite or complete the assertion of the verb *shone*, and, together with the predicate verb, *shone*, forms what is called the **complete predicate**.

In the sentence "They were singing together," the pronoun *they* is the subject substantive and the verb phrase *were singing* is the predicate verb.

The subject substantive of a sentence is the part that names what is spoken of. It is usually a noun or a pronoun.

The complete subject of a sentence is the subject substantive together with the word or words that explain or complete its meaning.

The predicate verb of a sentence is the part that asserts something about the subject. It is always a verb or a verb phrase.

The complete predicate of a sentence is the simple predicate together with such words as explain or complete its meaning.

ORAL AND WRITTEN EXERCISES

I. Using the following words as the subject substantives and the predicate verbs of sentences, make satisfactory sentences. Write the sentences thus formed. Read them to your classmates and invite their criticism.

Example. bell rang. The bell in the steeple rang loudly.

flowers blossom

wind blows

eagle flies

trees have lost

child cried

soldier gave

stars twinkled

fisherman sailed

canoe shot

soldier bore

sound came

mother heard

II. Test the following sentences by giving first the complete subject and the complete predicate, then the subject substantive and the predicate verb.

If you have any difficulty in recognizing the subject substantive, the following method may help you.

(a) Find the word or the words that make the assertion.

(b) Use the word that asserts to ask a question, with *who* or *what* before it. The correct answer is the subject substantive.

Example. The waves of the sea beat upon the shore.

Beat is the word that asserts. QUESTION. What beat upon the shore? ANSWER. Waves. *Waves* is, therefore, the subject substantive.

1. I bring fresh showers for the thirsting flowers.
2. The star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.
3. We will work for our country in time of peace.
4. The blaze of the flaming furnace
Gleamed redder than the moon.
5. Down swept the chill wind from the mountain peak.
6. Above our heads the sullen clouds
Scud black and swift across the sky.

7. A wise son heareth his father's instruction.
8. At every gust the dead leaves fall.
9. Men of few words require few laws.
10. Deeper on lake and garden descended the dusk of evening.
11. The crooked boughs of the apple trees stood out against the snow-covered hills.
12. Far out over the lake, silent forests threw their dark shadows.
13. In the furrowed land
The toilsome and patient oxen stand.
14. From this place of learning the low murmur of children's voices might be heard on a drowsy summer day like the hum of a beehive.
15. Beneath this sun the Indian hunters once pursued the panting deer. Here they warred. Here, too, curled the smoke of peace.

General Review and Drill Exercises

1. Sentence Recognition.

Below is a selection in which the thoughts are run together without any regard to sentence structure. Rewrite the selection, omitting *and's* and *but's*, whenever necessary, and separating each thought from the next by the correct mark of punctuation. If you are in doubt at any time as to whether a thought is completed and requires a period, see whether the group of words has a subject and a predicate.

Twinkle is a recently made but very greatly valued friend of mine and he belongs to the little girl next door and she takes him out for a slow, dull walk every morning but she has never introduced him to me indeed she is very much inclined to monopolize his society but a most inviting and friendly hole happens to be in the garden fence and it is just the size for a small dog with

sociable tastes and through this Twinkle comes frequently to visit me and on these occasions he looks as naughty and as happy as a truant in nutting time and every once in a while he peeps at the hole in the fence with black eyes twinkling with mischief and I should like to keep him always on my side of the fence and send his mistress a cat instead.

2. Subject Substantive and Predicate Verb.

I. Show how the position of the subject gives variety in the following selections :

1. For three weeks forest fires had been burning in Montana and Idaho. Over the canons and valleys of the timbered country a sooty smoke hung. In the villages, lamps were lighted at three in the afternoons. Conductors on trains carried lanterns to read the tickets of their passengers. People panted for breath. Their eyes were almost blinded. Life in the mountains had become intolerable. So fell the evening of August 20, 1910.

2. For twenty-three years Lieutenant Peary searched for the North Pole. He met with discouraging failures. He had to endure incredible hardships. But in the end he triumphed. On April 6, 1909, he reached the pole. Here he planted the American flag.

II. Write interesting sentences, using the group of words below as either subjects or predicates :

1. Thomas A. Edison, the great inventor
2. led the American forces in France
3. were filled with hurrying refugees
4. General Joffre, the hero of the Marne
5. comes from South America
6. is imported in large quantities from the West Indies
7. the ship-building industry
8. the great wheat-producing section of our country

3. Nouns, Pronouns, and Verbs.

I. Read the following selection carefully :

THE MIGRATION OF BIRDS

Some day in autumn when the air has in it a hint of frost and cold, you will see high overhead a flock of birds on their way southward. These birds that make their journey by day are the bold, hardy rovers that fear neither the light nor the open.

The day-goers are the only ones that you ordinarily see. You may know, however, that when the season of migration is at hand millions of these feathered travelers are hurrying along by night as well as by day. The shy, timid birds whose lives are spent in shady, secluded places are those who fly under cover of darkness. How these little creatures find their way over land and sea without even light to guide them is a mystery that man has never solved, but they do find it as unerringly as do their brothers who fly by day.

Mr. Frank M. Chapman, the well-known naturalist, says that one night in early September he saw through a telescope 262 birds cross the moon within a space of three hours. This may give you some faint notion of the vast hordes that fill the sky from dusk to dawn.

Your ears, as well as your eyes, may teach you much about these night-fliers. During the season of migration, if you are on the alert, you will on some clear night hear bird calls that you may recognize. Among these will perhaps be the soft notes of the thrush, the warble of the vireo, or the wild, sweet call of the bobolink.

Why are Frank, Chapman, and September written with capital letters?

What synonyms are used for the word *birds*?

What pronouns are used to refer to them?

What other pronouns are there in the selection?

Name all the verbs and verb phrases in the selection.

Find the verb phrase which has its parts separated by a group of words. Rearrange the sentence so that the parts of the verb phrase will not be separated. Which arrangement do you like better?

II. Use the following words in sentences of your own, first as verbs, second as nouns :

fight

play

hate

falls

ring

climb

4. Correct Pronunciation.

I. The expression *are there* is often carelessly pronounced "are they." Ask questions of members of the class about objects in the classroom. For example: *Are there any pictures in the room? Yes, there are three.*

II. The verb phrase *would have* or *wouldn't have* is sometimes incorrectly pronounced "would of" or "wouldn't of." Answer orally the following questions, repeating the same verb phrase. For example: *Would you have done it? Yes, I would have done it.*

1. Wouldn't you have been surprised? (Be careful to pronounce the word *surprised* correctly. Many careless speakers say "supprised.")

2. Would you have gone?

3. Are there any mistakes in your paper?

4. Wouldn't you have eaten the apple?

5. Whom would you have chosen?

CHAPTER TWO

HOW TO WRITE IN GOOD FORM

Importance of Good Form in Writing

If you have any regard for the opinion of others, you are probably careful to dress neatly and properly; for, as Shakespeare says, "The apparel oft proclaims the man." For the same reason people form an opinion of a person by the way he writes, not only by his organization and expression of ideas, but also by his knowledge of spelling and by his use of punctuation marks and capital letters.

Your writing is, therefore, your personal representative, proclaiming loudly to the world what kind of person you are.

This chapter will give you an opportunity to learn many things that educated people consider good form in writing.

A Story for Reproduction

Read the following story carefully :

MY ENCOUNTER WITH A BEAR

One day late in the summer I was engaged in packing some supplies along an old fur trail north of Lake Superior. The trail at one point emerged into and crossed an open park some

hundreds of feet in diameter in which grass grew to the height of the knee.

On one of my trips, when I was about halfway across this part of the trail, a black bear arose on his hind legs not ten feet from me and remarked "Woof!" in a loud tone of voice. Now if a man should say "Woof!" to you unexpectedly on a city street, you would be somewhat startled. I went to camp! There I told them about the bear. I tried to be conservative in my description, because I did not wish to be accused of exaggeration. My impression of the animal was that he and a spruce tree that grew near by were of about the same height.



We returned to the spot. After some difficulty we found a clear footprint. It was a little larger than that made by a good-sized coon.

STEWART EDWARD WHITE, from "The Lunge" (*Adapted*)

Notice that the story above has three parts: (1) the **introduction**, which tells when and where the incident took place and who was concerned in it, in other words, the time, the place, and all the characters; (2) the **body** which relates the main incident; and (3) the **conclusion**, which in this case is a surprise.

Before writing this story the author must have planned it in some such way as this: "I shall have an introduction telling when and where I was going. Next I shall have the body or main incident of my story. In this I shall tell what happened to me. Last I shall have a conclusion, telling the surprise that awaited me."

In outline form his plan would look like the following:

- I. *Introduction.* When and where I was going.
- II. *Body.* What happened to me.
- III. *Conclusion.* The surprise that awaited me.

With an outline of this kind, one might easily tell or write even a much longer story than "My Encounter with a Bear."

Such an outline would be helpful to you in planning stories of your own. Make a practice of dividing your stories into these three main topics, and of jotting down under each the subtopic or subtopics that you expect to tell or write about.

ORAL EXERCISES

I. Using the outline above, tell the story of "My Encounter with a Bear." While this story should be told in your own words, do not hesitate to use any of the author's expressions that seem to you particularly good.

II. Tell some experience of your own similar to "My Encounter with a Bear." You may never have met a bear; but surely something has happened to you that, at the time, seemed great or wonderful or terrible, but that, in the end, turned out to be quite ordinary and commonplace.

1. You may have slipped off the edge of a cliff. It seemed to you that you had fallen from such a height that your escape from instant death was marvelous. You returned and pointed out the spot to a friend. You were astonished to find how the cliff had dwindled.

2. Your canoe may have capsized. You clung to it desperately. You were finally rescued. You learned later that your

accident happened in shallow water; you might have walked ashore.

3. You may have seen a terrible figure looming in the path before you as you walked along a lonely road in the dusk. You turned and ran in the opposite direction and reached home by a roundabout way. The next morning the awful apparition proved to be a tree stump that you had seen dozens of times before.

Many similar incidents will occur to you. Tell the most interesting one in class, arranging it as "My Encounter with a Bear" is arranged. That is, have an introduction that gives in a sentence or two the setting of the incident; next, the incident itself; and then the conclusion. Let your conclusion end with a surprise as the one in the story of the bear does.

Make an outline of your story and think it out carefully beforehand so that you can tell it without hesitating or repeating. Decide upon the leading incident or the point or climax of the story. Let all the other happenings move along as rapidly as possible to this climax. You will find your outline a great help in doing this.

You may find the following words and expressions of use in telling your story:

suddenly	thrilling moment
scarcely	in my excitement
at the left	made me shiver
at the right	scarcely dared breathe
in the distance	persuaded myself
in the foreground	looked cautiously about
as soon as	recovered from
dimly outlined	there appeared
muffled sound	almost paralyzed with fear

In former story-telling you were advised to tell the story aloud to yourself before telling it in class. Do not forget to follow this advice and to criticize yourself on the different points suggested on page 6. Be sure to pause at the end of each sentence. In telling the story in class, look straight at your audience and tell the story to them.

When all the stories have been told, let the class decide by vote which are the best. In coming to your decision take into consideration the points for criticism mentioned above.

The Paragraph

Turn again to "My Encounter with a Bear" on page 42 and read the sentences that form the introduction. Notice how these sentences are grouped together into one part or **paragraph**. They are arranged in this way because they are all on the one topic or heading "When and where I was going." When the story changes to the next topic, "What happened to me," a new paragraph is started, and every sentence of this new paragraph helps to tell what did happen. When this second topic is finished and the story goes on to tell "The surprise that awaited me," a third paragraph is begun.

A paragraph is a group of sentences that develops one topic of a subject.

In writing and printing, attention is called to each new paragraph by indenting the first line of it.

Just where to begin a new paragraph is often a puzzling question. Nothing will help you so much in solving this

question as making an outline of what you intend to speak or write about. Each topic of your outline will then form a new paragraph.

ORAL EXERCISE

Below are two selections that are not properly paragraphed. Read them both carefully. The first naturally falls into two parts. Decide where the second paragraph should begin.

Into how many parts or paragraphs should the second selection be divided? Tell where each new paragraph should begin.

I.

A LACONIC ANSWER

The Spartans who lived in that part of southern Greece called Laconia and who were, therefore, sometimes called Lacons, were noted for their bravery and for their simple habits of life. One of their rules was that they should always speak briefly, using no more words than were needed. This they carried so far that, to this day, a short answer is often called laconic; that is, such an answer as a Lacon might have given. There was in northern Greece a land called Macedon, which was at one time ruled over by a warlike king, Philip by name. Philip's ambition was to become master of all Greece; so he raised a great army and conquered state after state, until only Laconia remained unconquered. Then he sent a letter to the brave Spartans saying, "If I invade your country I will level your great city to the ground." In a few days an answer was brought back to him. Upon opening the letter he found only one word written therein. That word was "if."

JAMES BALDWIN: *Fifty Famous Stories (Adapted)*¹

¹ Copyright, 1896, by American Book Company.

2.

TRAVELING WITH DR. GRENFELL

In the little hospital ship *Strathcona*, Doctor Grenfell darts here and there and everywhere all summer long, responding to calls, and searching out the sick. The ship is never a moment idle while the waters are open. But in the fall, when navigation closes, she must go into winter quarters, and then the sick and starving are sought out by dog team and sledge. Once, when Dr. Grenfell was wintering at St. Anthony on the French shore, there came in great haste from Conch, a point sixty miles distant, a sledge with an urgent summons to the bedside of a man who lay dying of hemorrhage. While the doctor was preparing for this journey, a second sledge, dispatched from another place, arrived with an imperative call to attend a little boy who had broken his thigh. It was a dark night, the road was precipitous, and the dogs were uncontrollable; but the doctor started out on his errands of mercy. By one o'clock in the morning the broken bone was set, and the untiring physician at the first streak of dawn was on his way to Conch.

NORMAN DUNCAN: *Dr. Luke of Labrador*¹

The Paragraphing of Conversation

Though most paragraphs consist of several sentences, a topic may occasionally be so short that it requires only one sentence. This is true especially in conversations. For example:

"And you really live by the river?" asked the Mole.

"By it and with it and on it and in it," said the Water Rat.

"But isn't it a bit dull at times?" ventured the Mole.

"Dull! Why the bank is so crowded with otters and kingfishers and moor hens, all of them about all day long and

¹ Printed by permission of the publishers, Fleming H. Revell Company.

always wanting you to do something, that you have no time to attend to your own business."

In conversations it is customary to begin a new paragraph each time the speaker changes.

WRITTEN EXERCISE

Write a short conversation between any two of the following, being careful to paragraph and punctuate it correctly :

1. A cat and a robin.
2. The clouds and the sun.
3. The wind and the waves.
4. The flag and a soldier.
5. An ace and his machine.
6. A rabbit and a hunter.

Written Composition

On page 44 you were asked to tell the story of some personal experience and your classmates were asked to criticize your work. These criticisms should have given you some suggestions as to ways in which you could improve your story. Think your story over with these suggestions in mind; then, with your outline to guide you, write it as carefully as if you were sending it to an editor for publication. Be careful of your paragraphs.

Arrange your work according to the following directions :

1. Write the title, properly capitalized, in the middle of the first line.
2. Leave an inch margin at the left of the page, but no margin at the right.

3. Leave a blank line between the title and the introductory paragraph of the composition.

4. Indent each paragraph about half an inch from the margin.

5. Leave the last line of each page blank.

6. Write on one side of the sheet only.

7. Write your name at the end and to the right of the middle, leaving a blank line between the concluding paragraph of the composition and your signature; or, if your teacher prefers, fold your paper lengthwise with the written page inside, and on the outside write the title of the composition, your own name, and the date, keeping the folded edge of the paper at your left hand.

After you have written your story read it over very carefully to see:

1. Whether you have separated your thoughts into clear, distinct sentences. (Does your ability to recognize a subject and a predicate help you to determine this?)

2. Whether your choice of words has been good, especially whether you have used synonyms often enough to avoid unpleasant repetitions.

3. Whether you have followed carefully the directions concerning margins and paragraphs.

4. Whether you have made any mistakes in spelling and punctuation.

Ask your teacher to read aloud five or six of the best stories handed in. Discuss these stories, trying to find out why they are the best. Suggest ways by which even the best may be made better.

The Different Forms of Sentences

Read the anecdote of King Canute :

Once upon a time King Canute stood musing by the seashore. His courtiers, hoping to please their royal master, boasted of his power and greatness. Without a word to them the king turned to the sea and spoke : "O sea, I am thy lord and master ! Stay thy waves. Dare not advance and wet the feet of thy sovereign." But the waves rolled on and broke at his feet. Then turned Canute to his courtiers and said : "Ye speak, O my followers, of my power. Where is this vaunted power? Did the waves hearken to my voice? They heeded me not. How weak is the power of even the mightiest king ! Only God is powerful. Only him do all things obey."

OLD ENGLISH CHRONICLE

Find two sentences in the selection that tell something ; two that give a command ; two that ask questions.

A sentence that asks a question, as, "Where is this vaunted power? " "Did the waves hearken to my voice? " is called an **interrogative sentence**.

All sentences are either **declarative** or **interrogative**.

Notice that the sentences "O sea, I am thy lord and master ! " and "How weak is the power of even the mightiest king ! " express strong feeling. Such sentences are called **exclamatory sentences**.

Any sentence, no matter whether it is declarative or interrogative, becomes an exclamatory sentence when it is spoken with surprise, relief, or some other strong feeling. If the sentence "O sea, I am thy lord and master ! " were not spoken with deep feeling, it would be **non-exclamatory** and would not have an exclamation point.

All sentences are either **exclamatory** or **non-exclamatory**.

It is important that we know the different forms in which thoughts may be expressed, in order that we may punctuate sentences correctly.

With what kind of letter does every sentence begin? What is the mark of punctuation that indicates an interrogative sentence? an exclamatory sentence?

A declarative sentence is a sentence that tells or communicates something or gives a command. It should end with a period.

An interrogative sentence is a sentence that asks a question. It should end with a question mark.

An exclamatory sentence is a sentence that expresses strong feeling. It should end with an exclamation point.

A non-exclamatory sentence is a sentence that does not express strong feeling. It should end with a period or with a question mark.

ORAL AND WRITTEN EXERCISES

I. Read each sentence below, decide whether it is (1) declarative or interrogative, (2) exclamatory or non-exclamatory, and then tell with what punctuation mark it should end.

1. The happiest bird of all the spring is the bobolink
2. Do not disobey the laws
3. Let us have peace
4. How many states are in our Union
5. This is my own, my native land
6. Abraham Lincoln was the most devoted of patriots
7. Sing me a song of the sunny south
8. Who wrote the Declaration of Independence

9. Give me liberty or give me death
10. Who provideth for the raven his food
11. Old year, you must not die
12. No one ever repented of having held his tongue
13. How beautiful is the night

II. Write first interrogative, then exclamatory sentences beginning with each of the following words. Be careful of your punctuation.

do	don't	how	when	what
will	aren't	shouldn't	haven't	why

III. Write a declarative and an interrogative sentence to tell the different things that might be said or asked :

1. By you about a ball game that you hope to see on Saturday.
2. By a friend about a book that he has recently read.
3. By your teacher in assigning the next day's history lesson.
4. About the weather to-day.
5. About an experience you had recently.

Let some of your sentences be exclamatory and some non-exclamatory. Prove that your punctuation is correct.

Punctuation—The Comma in Direct Address

Notice the sentences from King Canute: "O sea, I am thy lord and master!" "Ye speak, O my followers, of my power." To whom is King Canute speaking in the first sentence? What mark of punctuation comes after *sea*? Why? To whom is King Canute speaking in the second sentence? Why are there commas both before and after

O my followers? The following rule will help you to punctuate such sentences correctly :

Whenever a sentence is spoken directly to some person or thing, the name of the person or thing addressed is set off from the rest of the sentence by a comma or by commas.

ORAL AND WRITTEN EXERCISES

I. In the following sentences find the name of the person or thing addressed. Explain why a comma is placed (1) after the name when it is at the beginning, (2) before the name when it is at the end, (3) on either side of the name when it is in the body of the sentence.

1. Physician, heal thyself.
2. We must fight. I repeat it, Sir, we must fight.
3. Roll on, Thou deep and dark blue ocean, roll !
4. Come to me, O ye children,
For I hear you at your play.
5. Drink, pretty creature, drink.
6. A chieftain to the Highlands bound
Cried, "Boatman, do not tarry!"
7. Thou, too, sail on, O ship of State !
Sail on, O Union, strong and great !
8. O Sleep, how have I frightened thee.
9. Bird of the stormy waves, bird of the sea,
Wide is thy sweep, and thy course it is free.
10. O Tiber, father Tiber,
To whom the Romans pray,
A Roman's life, a Roman's arms
Take Thou in charge to-day.
11. These are Clan Alpine warriors true,
And, Saxon, I am Roderick Dhu.

12. O my children, my poor children, listen to the words of wisdom from the lips of the Great Spirit.

13. Thou hast taught me, Silent River,
Many a lesson, deep and long.

14. Friends, Romans, countrymen, lend me your ears.

15. O precious hours, ye come not back again.

16. Sir, I would rather be right than be president.

17. Listen, my children, and you shall hear
Of the midnight ride of Paul Revere.

II. Write six interrogative sentences, using in each the name of the person of whom your question is asked. In two of your sentences use the name at the beginning; in two, at the end; and in two, in the body. Make some of your sentences exclamatory and some non-exclamatory.

Written Composition — Personal Experience

Select one of the following subjects:

(1) Think out the whole story carefully.

(2) Make an outline, separating your story into topics as was done in "My Encounter with a Bear," page 42.

(3) Plan to make your story so clear and interesting that the class will enjoy hearing it read aloud.

(4) Make your story more interesting by the introduction of some exclamatory and some interrogative sentences.

1. A Punishment I Didn't Deserve.

2. A Lesson I Learned Outside of School.

3. A Trip in an Airplane.

4. A Midnight Adventure.

5. The Fish I Didn't Catch.

6. The Time I Got Lost.
7. My First Experience in Sleeping Out of Doors.
8. My First Experience in Cooking.

After you have written your story, read it over very carefully to see whether you have separated your thoughts into clear sentences, and whether you have punctuated each sentence correctly. Are you sure that you placed an exclamation point after a sentence that expressed strong feeling, and a question mark after one that asked a question?

When the stories are read in class discuss them, deciding which are told in the most interesting way.

Position of Subject and Predicate

You have seen how helpful a knowledge of subject and predicate is in determining whether or not a sentence is properly constructed. In sentences that are in the natural order — that is, with the subject before the predicate — it is easy to find the subject and the predicate. Two forms of the declarative sentence and the interrogative sentence, however, do not usually have the subject and predicate in this position.

Read the two sentences below :

There are millions of stars in the sky.

There is a battleship in the harbor.

In the first sentence we are talking about *millions of stars*, therefore *millions of stars* is the subject of the sentence; and what we say about them is that they *are in*

the sky, so *are in the sky* is the predicate. This gives us *are*, which is part of the predicate, placed before the subject.

The word *there* is not necessary either to the subject or the predicate. It could be dropped altogether without changing the meaning of the sentence. It is simply a convenient introductory word.

In the second sentence what are we talking about? What do we say about it? What part of the predicate stands before the subject? What word is not necessary to the meaning of the sentence?

The other form of the declarative sentence that usually does not have the subject at the beginning is the sentence that commands or entreats :

Charge for the guns.

Do your best.

This is not a transposed sentence. The first sentence means *you, soldiers*, charge for the guns. The second means *you* do your best. In both sentences the subject is *you* although it is not expressed. In such sentences we say that the subject is understood, and as *you* is understood to belong at the beginning, the sentence is not in the transposed but in the natural order.

In interrogative sentences part of the predicate often comes before the subject. Notice the two following sentences :

Do the children of your class know our national song?

By whom was this song written?

In the first of these sentences *the children of your class* are the persons spoken of, and *do know our national song*

is the thing said, or in this case asked about them. Therefore *the children of your class* is the subject and *do know our national song* is the predicate of the sentence. The word *do* is the part of the predicate that stands before the subject.

What is the subject of the second sentence? What is the predicate? What part of the predicate is placed before the subject?

ORAL AND WRITTEN EXERCISES

I. Change the following sentences from the transposed to the natural order. By giving the subject and the predicate in their natural order, you will show that the word *there* is unnecessary.

1. There are silver pines on the window pane.
2. There now came both mist and snow.
3. There is no place like home.
4. There is nothing so powerful as truth.
5. There is no love lost between them.

II. By finding the subject and the predicate of each of the following sentences, tell, first, what part of the predicate stands before the subject; second, which sentences have the subject understood.

1. Help one another.
2. Where has the fishing fleet gone?
3. Turn to the right.
4. When do the birds fly south?
5. Of whom are you afraid?
6. Keep off the grass.
7. Never say an unkind word.

8. When will the clocks be set back an hour?
9. Tell the truth.
10. On which side of the question will you vote?

III. Write five interrogative sentences in which part of the predicate comes before the subject. Underline the subject once and the predicate twice, in order to prove that your sentence is complete.

Example. Does the road wind uphill all the way?

IV. Write five declarative sentences that entreat or command, in which the subject is omitted.

Story-telling from a Poem

Read the following poem carefully. You will see that it is a story as truly as is "My Encounter with a Bear," or the anecdote about the French colonel, or the personal experiences which you have told.

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon.

A mile or so away,

On a little mound, Napoleon

Stood on our storming-day;

With neck out-thrust, you fancy how,

Legs wide, arms locked behind,

As if to balance the prone brow

Oppressive with its mind.

Just as perhaps he mused, "My plans

That soar, to earth may fall,

Let once my army-leader Lannes
Waver at yonder wall " —
Out 'twixt the battery-smokes there flew
A rider, bound on bound
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy;
You hardly could suspect —
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes;
"You're wounded!" "Nay," the soldier's pride
Touched to the quick, he said,
"I'm killed, Sire!" And his chief beside,
Smiling the boy fell dead.

ROBERT BROWNING

Preparation for Retelling

Make an outline of the story.

Who is supposed to be telling it? The first stanza and half of the second are the introduction; that is, they tell when the incident took place, give the setting of the scene, and introduce the character, Napoleon. Read these introductory lines, trying to see the picture of Napoleon. Where was he? How was he standing? What was he fearing?

The second half of the second stanza, the third, and the fourth through the words *perched him* form the body of the story; that is, they relate the incident itself. What interrupted Napoleon's thoughts? Why was the boy smiling? Why did you have to look twice before you saw how badly he was wounded? Read the words of the boy's message. What great piece of news did he bring? Try to see the picture of the boy as he stood there wounded to death but bearing himself proudly before his great chief.

Read the lines that form the conclusion of the story. What was the first effect of the boy's news upon Napoleon? It is said that Napoleon's soldiers adored him. What traits of character that might account for this feeling does the last stanza hint at? Read the lines. Why is the comparison between the great general and an eagle a good one? To what is the wounded boy compared? What words did Napoleon speak? What is meant by *touched to the quick*? Why was the boy hurt by the emperor's words? Read the lines of the conclusion that contain a surprise.

Tell the story in your own words, trying to make every picture stand out clearly. Do not use the word *Napoleon*

too often. Notice how Browning has avoided this. In telling the story let one pupil quote the conversation between Napoleon and the boy in the exact words of the speakers, and let another give the substance of their conversation but not in their exact words. Decide which of the two makes the incident more real and lifelike. Notice the sentence "Out 'twixt the battery-smokes there flew a rider." What is the subject of this sentence? Why do you think Browning transposed his sentence in this place? Find the subject of the sentence at the beginning of the next stanza. What did the author gain by transposing this sentence? In telling the story yourself, transpose these two sentences and any others that you think best.

In criticizing one another's stories remember the points you should look for. Perhaps it would be well to copy these points from page 6 to the blackboard, so that you may have them before you as you listen to one another. At the close of the recitation take a vote to find out who the class thinks told the story best.

The Use of Punctuation and Capitalization

It would be difficult to read the "Incident of the French Camp," were it not for the punctuation marks. Read the first four lines as though there were no period at the end of the first line. Now read them as they are printed. Does the second line belong to the one ahead or to those which follow? How can you tell?

You will realize from a study of this poem how important punctuation marks are. They are tools that are as necessary to the writer as are the saw and hammer to the car-

penter. And just as the carpenter must learn to handle his tools skillfully before he can turn out good work, so the writer must learn to use his tools well before he can make his ideas clear to others.

Caution. Avoid the bad habit of writing first and punctuating afterwards. Punctuate as you write. When you have finished a piece of work, it is well to look it all over to make sure that the form is correct.

Review of Punctuation

In previous grades you learned the use of many of the more common marks of punctuation and the rules for the use of capital letters. A complete summary of these rules is found on pages 447-449. Refer to these rules whenever you are in doubt.

Turn again to the "Incident of the French Camp." In the title why are the words *Incident*, *French*, and *Camp* begun with capital letters? Account for the capital at the beginning of every line. Why are capitals used at the beginning of *Ratisbon*, *Napoleon*, *God*, *Emperor*, *Sire*? Why is there a comma before *Sire*? Why is the apostrophe used in such words as *you're*, *I'm*, *we've*, *'twixt*? Why is it used in *chief's eye*, *God's grace*, *heart's desire*?

Comma in a Series

Read the two sentences below :

1. Napoleon was brave, brilliant, and ambitious.
2. He was a fearless soldier, an able leader, and a ruthless enemy.

In the first, give the list of words used to describe Napoleon. How are these words separated from one another? In the second sentence, repeat the groups of words that tell what kind of man he was. How are these groups separated from one another?

Words or groups of words arranged in a list or sequence of this kind are called a **series**.

The words or groups of words of a series should be separated by commas.

Do not neglect to place the last comma in the series, whether an *and* is used, as in the sentence above, or not.

Dictation Exercise

Study the following sentences, accounting for every capital letter and punctuation mark. Write the sentences from dictation, comparing your finished work with the book.

1. O motherland, we pledge to thee
Head, heart, and hand in years to be.
2. May God make us worthy of the memory of Abraham Lincoln!
3. Daniel Boone entered Kentucky at a time when no white settlers dwelt west of the Alleghany Mountains. He waged war with the hostile Indians, fought the wild animals, cleared the forest, and made a home for himself in the wilderness. This dauntless American pioneer died in 1820.
4. In February we celebrate both Lincoln's birthday and Washington's. It is right and fitting that we should observe these days that mark the coming into the world of these two great Americans.

Quotation Marks

Turn again to the "Incident of the French Camp" and read the exact words in which Napoleon expresses to himself his fear that his plans may fail. Read the exact words of the boy's message. When we quote a person's thoughts in his exact words, we use what is called **direct discourse** or a **direct quotation**. When the direct quotation is interrupted by explanatory words or phrases, it is called a divided quotation. In

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!"

the words *cried he* interrupt the quotation and they are separated from the quoted words by commas. By what marks are both parts of the divided quotation inclosed? In the sentence above, the second half of the divided quotation begins with a capital letter, but in the sentence, "Well," cried he, "the victory is won," it begins with a small letter. Explain this. Explain also why quotation marks are used in the following: "Incident of the French Camp" was written by Robert Browning. Remember that the title of a book, a poem, or a song, when used in a sentence, is inclosed in quotation marks but is not separated from the rest of the sentence by commas.

A direct quotation should be inclosed by quotation marks, and should be set off from the rest of the sentence by a comma or by commas unless a question mark or an exclamation point is needed instead of a comma.

The words that divide a quotation should be set off by commas.

When we tell what a person has said, but not in his exact words, we use **indirect discourse**. No quotation marks are used in indirect discourse.

ORAL AND WRITTEN EXERCISES

I. Retell the following anecdote, changing the direct discourse to indirect discourse. Notice the word *better* in the second paragraph. Be careful not only in telling this story but in all your speech to use this form of the word, *better*, *bigger*, *finer*, when you compare a thing with only one other. Use *best*, *biggest*, *finest* when you compare a thing with two or more others:

Frank is the taller of the two brothers.

Their cousin John is the tallest member of the family.



AN ANECDOTE OF WASHINGTON

Immediately after the departure of the British troops, the American forces entered the town, and the streets, which had

been gay with the brilliant uniforms of the enemy, were now sober indeed with the dingy blues and grays of the newcomers.

"Well, little lady," said General Washington to a small girl, the daughter of his hostess, "you have seen the English soldiers and now you see the Yankees. Which do you like better?"

Little children are naturally very frank and this one was no exception. Looking up into her questioner's face the child replied earnestly, "I think the redcoats are much nicer than these dirty, ragged soldiers."

The great general smiled as he patted the child's curly head. "Yes," he said, "the red-coated gentlemen certainly have the good clothes; but it's the ragged boys that do the good fighting."

II. Be careful to pronounce the following words correctly:

immediate	fighting	newcomers	which	general
naturally	looking	blues	clothes	certainly

III. Read the following anecdote of Mark Twain over until you have it well in mind. Then write it, changing the indirect to direct discourse. Begin: "Mark Twain tells the following joke on himself. He says, 'I was once,' " etc. Change the young man's remarks and the friend's explanation to direct discourse also.

AN ANECDOTE OF MARK TWAIN

Mark Twain tells the following joke on himself. He was once in a small town where he was scheduled to give one of his humorous lectures. On the afternoon preceding the event, a young man with whom he was talking said that he had an uncle

who for years had never heard a story funny enough to make him laugh nor one sad enough to make him weep. The young man went on to say that it was pitiful to see any one so bereft of all emotion, and that he would give anything in the world to see once more a smile on his uncle's face or a tear in his eye.

The humorist was interested. He told the young man to bring his uncle to the lecture that evening and he promised that he would make him laugh. When Mark Twain stepped upon the platform his eye fell upon the old gentleman seated in the first row immediately in front of him. He began in his best style, directing every word to the impassive face before him. He told old jokes and brand new ones. He fired at the old man a broadside of bad jokes and peppered him with good ones. He fumed and he sweated, but he did not succeed in making the uncle move a muscle. He finally sat down bewildered and exhausted.

On his way out he told a friend of his frantic efforts to make the old man laugh. His friend replied that he might have spared himself all his trouble, as the old man was stone deaf.

Choice of Words

The following words are selected from the anecdote about Mark Twain. Notice how they are used in the story and find as many synonyms for them as you can. Make this a class exercise, one pupil writing the words on the board as the rest suggest them.

humorous	directing
pitiful	bewildered
bereft	exhausted
emotion	frantic

What We Need to Know about Nouns

You have learned that there are eight parts of speech and that each of these has a particular work to do.

You are now to learn that each of the most important parts of speech may be used in several different forms.

Notice the italicized words in the sentences below :

The *Indian* was stealing through the forest.

The *Indians* were stealing through the forest.

The *Indian's* step was as light as a deer's.

The *Indians'* steps were as light as deer's.

In the first sentence one Indian is spoken of. In the second, several are described as stealing through the forest. How can you tell this? In the third sentence the Indian is mentioned as possessing or owning a step as light as a deer's. What does the word *Indians'* mean in the fourth sentence? What does the word *deer's* mean in the fourth sentence?

From your study of these sentences you will see that nouns are sometimes changed in form to show a change in their use or meaning.

Pronouns, verbs, and some other parts of speech are also changed in form for the same reason or, as the grammars say, they are **inflected**.

Inflection is a change in the form of a word to show some change in its use or meaning.

In the sentences just studied you noticed that the first italicized noun *Indian* stood for one and that the second, *Indians*, stood for more than one. Thus you see that

nouns are inflected to show **number**. There are two numbers — the singular and the plural.

The singular number denotes one person, place, or thing.

The plural number denotes more than one person, place, or thing.

It is important to study and understand number so that you may learn to spell the plural forms of nouns correctly.

The more important of the rules for the formation of plurals are given below for study and reference.

REGULAR RULE FOR THE FORMATION OF THE PLURAL

Most nouns form the plural by adding *s* or *es* to the singular. This is called the regular rule for the formation of the plural.

girl, girls

fox, foxes

glass, glasses

rule, rules

wish, wishes

watch, watches

NOTES. 1. When the singular ends with a sound that cannot be pronounced easily with *s*, such as *s*, *x*, *z*, *sh*, *ch*, the plural is formed by adding *es*, thus giving another syllable.

2. The letters *a*, *e*, *i*, *o*, *u* (and sometimes *y* and *w*) are called vowels. All the other letters are called consonants.

(a) Many nouns ending in *o* preceded by a consonant form the plural by adding *es* to the singular, without adding a syllable.

hero, heroes

negro, negroes

tornado, tornados

echo, echoes

buffalo, buffaloes

volcano, volcanoes

motto, mottoes

tomato, tomatoes

mulatto, mulattoes

cargo, cargoes

potato, potatoes

mosquito, mosquitoes

(b) Some nouns ending in *o* preceded by a consonant, and all nouns ending in *o* preceded by a vowel, form the plural by adding *s* only to the singular.

solo, solos	piano, pianos	zero, zeros
alto, altos	cameo, cameos	folio, folios
trio, trios	domino, dominos	ratio, ratios
halo, halos	chromo, chromos	canto, cantos

WRITTEN EXERCISE

Write the plural number of each of the following nouns. Consult a dictionary, if necessary.

ranch	shoe	topaz	brush	veto	contralto
gas	floor	church	grotto	studio	soprano
box	arch	stamp	lasso	banjo	memento

EXCEPTIONS TO THE REGULAR RULE FOR THE FORMATION OF THE PLURAL

1. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es* to form the plural.

baby, babies	duty, duties	lily, lilies
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NOTE. Nouns ending in *y* preceded by a vowel form their plurals regularly by adding *s*; as, *boy, boys*; *key, keys*.

2. Fifteen nouns ending in *f* or *fe* change the *f* to *v*, and add *s* or *es* to form the plural; as, *half, halves*; *life, lives*.

These fifteen nouns are:

calf	elf	shelf	beef	sheaf	knife	wife	wharf
half	self	loaf	leaf	thief	life	wolf	

Write the plural of each of these nouns.

NOTE. Other nouns ending in *f* or *fe* form the plural regularly by adding *s*; as, *reef*, *reefs*; *safe*, *safes*.

3. Several nouns form the plural by using the Early English ending *en*.

ox, oxen	brother, brethren
child, children	(also brothers)

4. Some nouns form the plural by changing the vowel or vowels in the word itself.

man, men	tooth, teeth	mouse, mice
foot, feet	goose, geese	woman, women

5. Some nouns have the same form in the singular and the plural.

sheep	deer	salmon	trout
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6. Some nouns are used only in the plural.

trousers	wages	scissors	suspenders	billiards
annals	proceeds	ashes	premises	tongs

7. Some nouns are plural in form, but singular in meaning and use.

news	mathematics	athletics	politics	measles
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A noun formed by uniting two or more words is called a **compound noun**.

8. In compound nouns the principal word is usually made plural; sometimes the last word only is made plural; and sometimes, both words.

newsboy, newsboys	Englishman, Englishmen
manservant, menservants	father-in-law, fathers-in-law

9. In compound words ending in *ful* the *s* is added to the last syllable.

handfuls	cupfuls	spoonfuls
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NOTE. When we wish to indicate that more than one hand, cup, or spoon is filled, we use the separate words *hands full*, *cups full*, etc.

10. Figures, letters, signs, etc., form their plurals by adding *'s*.

Mind your *p's* and *q's*. Cancel the *g's*. Do not omit your *+*'s and your *-*'s.

11. Many nouns taken without change from foreign languages retain their native plural forms. The most common are :

phenomenon, phenomena	appendix, appendices
alumnus, alumni	crisis, crises
alumna (<i>fem.</i>), alumnae	gymnasium, gymnasia

NOTE. *Appendix* has also the more common plural *appendixes*; and *gymnasium* the plural *gymnasiums*.

12. In the case of names used with the title *Mr.*, *Miss*, or *Master*, either the title or the name may be pluralized.

As the title *Mrs.* cannot be pluralized, the *s* in this case must be added to the name.

Mr. Burt, The Messrs. Burt, or The two Mr. Burts
 Miss Burt, The Misses Burt, or The two Miss Burts
 Master Burt, The Masters Burt, or The two Master Burts
 Mrs. Burt, The Mrs. Burts

WRITTEN EXERCISES IN SPELLING

I. Write original sentences, using the plural forms of :

knife	wife	story	wolf	Roman
brother-in-law	woman	deer	mouse	spoonful
penny	fisherman	gulf	loaf	thief
fairy	enemy	roof	leaf	daisy

II. Write the plural, if any, of each given singular, and the singular, if any, of each plural :

scissors	politics	son-in-law	trousers
teeth	Miss Hart	Frenchman	trout
children	wife	sheep	geese
company	women	halves	cupful

Nouns Indicating Possession

Notice how the italicized words below are used :

But the *consul's* brow was sad
 And the *consul's* speech was low
 And darkly looked he at the wall
 And darkly at the foe.

Here the noun *consul* is changed to show ownership or possession. What mark of punctuation shows this? What letter is added? Where is the apostrophe placed?

In the sentences below, decide whether each italicized noun is singular or plural number. Next notice how the nouns are spelled to denote ownership or possession.

The *soldier's* knapsack is carried on his back.

The *soldiers'* knapsacks are carried on their backs.

The *men's* work was difficult.

The *man's* work was difficult.

The *newsboy's* vacation was spent in camp.

The *newsboys'* vacations were spent in camp.

The *heroes'* return caused great excitement.

The *hero's* return caused great excitement.

The possessive form of a noun is often called the **genitive**.

The following rules will guide you in the correct use of the possessive form of nouns.

The singular possessive is formed by adding an apostrophe and an s to the singular number of a noun.

The plural possessive is formed by adding an apostrophe and an s to the plural number of a noun when the plural does not end in s, and by adding an apostrophe only when it does end in s.

In writing the possessive form of a noun, always decide whether the word to be used is singular or plural number. Always write whichever number is intended *first*, then show ownership or possession by adding the apostrophe and s or merely the apostrophe, according to the rules given above.

WRITTEN EXERCISES

I. Arrange the following nouns in four columns, showing whether they are *singular*, *singular possessive*, *plural*, or *plural possessive*:

man	wife's	hero
men	wives	heroes
man's	wife	heroes'
men's	wives'	hero's
ladies	birds	mosquito
lady	birds'	mosquitoes
ladies'	bird	mosquito's
lady's	bird's	mosquitoes'

II. Cut from a newspaper all the advertisements or headings of articles in which the possessive form of nouns is found. Decide in each case whether the singular possessive or the plural possessive is used. Bring your clippings to school. Read selections from them aloud, letting several other pupils write them on the board from your dictation. Let the rest of the class watch the written work carefully, and, when an error is made, correct the pupil who is making it by asking him or her a question that will *show* the mistake.

Suppose your advertisement is "Great Reduction in Girls' and Women's Coats!" and the pupil at the board writes "girl's," you should ask, "Does the advertisement offer coats for one girl or for more than one? Spell the plural of *girl*. How is the plural possessive of nouns ending in *s* formed?"

Story-telling Contest

The following are all good story-telling or narrative poems. Select one of them, read it over and over until you know the story perfectly, and then prepare to write it in your own words, as your contribution to the contest. If the poem is unfamiliar to the other pupils, so much the better. It will make your story all the more interesting to them, and it will give you a good chance to test your ability as a story-teller.

Make a brief outline of the story before you attempt to write it. At the close of the contest let the class vote for the two or three "best stories," and for your next literature lesson ask your teacher to read to you, or to let you read aloud, the poems from which these "best stories" were taken.

The poems may be found in the authors' complete works or in almost any good collection of poetry. Some of them you may find in reading books that you have in school, or you may get them in the nearest public library.

- | | |
|--|------------|
| 1. The Bell of Atri | Longfellow |
| 2. The Skeleton in Armor | Longfellow |
| 3. Simon Diaz | Longfellow |
| 4. Lady Clare | Tennyson |
| 5. Skipper Ireson's Ride | Whittier |
| 6. Darius Green and his Flying Machine | Trowbridge |
| 7. The Blind Men and the Elephant | Saxe |
| 8. The Inchcape Rock | Southey |
| 9. King Canute | Thackeray |
| 10. The Pied Piper | Browning |
| 11. Lucy Gray | Wordsworth |
| 12. Lochinvar | Scott |

General Review and Drill Exercises

1. The Paragraph — The Sentence.

The following selection is neither paragraphed correctly nor is it separated into sentences properly. Rewrite the selection, making all necessary changes just as if you were preparing it to be printed. When you have finished, let one pupil write his corrected form on the board, and let the others compare their work with his and discuss it.

AN ANECDOTE OF KIPLING

During his boyhood Rudyard Kipling once went on a sea voyage with his father early in the voyage Mr. Kipling went to his stateroom Rudyard remained by himself on deck presently a great commotion was heard from overhead a ship's officer rushed down to Mr. Kipling's stateroom his news was startling Rudyard had climbed out on the yardarm there he hung over the water by letting go even for a moment he would drown Mr. Kipling heard the excited officer's report calmly he thanked him cordially for his interest and concern but assured him that there was no cause for alarm he knew his son consequently he was absolutely confident that the boy would not let go.

2. Direct and Indirect Discourse.

When you have finished rewriting the anecdote above, read it carefully. You will see that it is in indirect discourse. Write the story now in direct discourse. Secure variety and interest by introducing exclamatory and interrogative sentences.

In which form does the anecdote seem more real and life-like?

3 Correct Pronunciation.

Be careful in telling the story to pronounce the word *drown* correctly. Do not say "If the boy falls into the water he will be drowned," but "he will be *drowned*."

In speaking of what is happening in the present time say

The man is *drowning*.

In speaking of what happened in the past time say:

The man was *drowned*.

In speaking of what will happen in the future time say:

The man will *drown*, or The man will be *drowned*.

Supply the correct form, *drown*, *drowning*, or *drowned* in the following sentences; then repeat them aloud until the word you are drilling on sounds perfectly natural to you as it is used.

1. The mother duck led her adopted brood of chickens into the pond, and all were —.
2. She will — if help does not come quickly.
3. They drove the savage beast overboard, and — him.
4. The little child was — when the dog rescued her.
5. The brave sailor was — when the vessel sank.
6. Those kittens must be —.

4. The Possessive Form of Nouns.

Write sentences in which you use both the singular and the plural possessive forms of the following nouns. Be careful of your punctuation.

fairy	sheep
tigress	man
grandson	princess
shepherdess	deer

5. Forms of Sentences.

Write three good declarative sentences that make simple statements about a ship.

Write three declarative sentences that give such commands as the captain of the ship might give.

Write three interrogative sentences that a passenger might ask the captain.

Write three exclamatory sentences that a passenger might use during a storm.

6. Subject and Predicate.

Copy the following sentences. Prove that each is a sentence by drawing one line under the complete subject and two under the complete predicate. Place the letter *s* over the subject substantive and the letter *v* over the predicate verb.

1. There is a good time coming.
2. Where do the clouds go?
3. Over in the meadow under the old oak huddled the cows.
4. Why are the battleships painted gray?
5. Come here.
6. Do your work very carefully from day to day.
7. In the night I heard the booming of the surf.
8. There is no smoke without some fire.
9. Come to me, oh ye children !
10. There is no place like home.

7. Punctuation and Capitalization.

I. The following sentences review many points in capitalization and punctuation. Study them carefully and write them from dictation.

1. E. E. Hale's "The Man Without a Country" is called by many people the best short story ever written.

2. In the seven days' voyage across the Atlantic, the passengers' lives were endangered time and again by fog and storm.

3. Men's stern voices, women's cries, and little children's frightened wails were heard above the tempest's angry roar.

4. A young man once called upon an old farmer to ask him how it was that he had become rich. "It is a long story," said the farmer, "and while I am telling it, we might as well save the candle," and he blew out the light.

"You need not tell the story," said the young man, "I see."

II. Study the following selection, noticing particularly all capitals and punctuation marks. Write it from dictation. When you have finished let one pupil copy his work on the board, the rest of the class criticizing and correcting it.

DEEDS NOT WORDS

Men of great deeds are usually men of few words. When Cæsar was absent on one of his eastern campaigns the message he sent back to Rome was, "I came, I saw, I conquered." More modest and almost as brief was Commodore Perry's announcement of victory on Lake Erie. "We have met the enemy," he wrote, "and they are ours." General Pershing, standing with the American forces at his back before the tomb of the great Frenchman, said simply, "Well, Lafayette, we're here."

CHAPTER THREE

HOW TO WRITE LETTERS

The Importance of the Letter

The form of composition of which people make most use after school days are over is the letter. As you grow older, you may or you may not have occasion to write stories such as are published in the magazines and newspapers, or explanations such as are found in your arithmetic, or descriptions like those in your geography; but you will most surely be called upon time and time again to write letters. Practically all people have need of this form of composition. In the business world men use it constantly in buying and selling goods; in private life every one uses it in sending messages both of a business and of a friendly character. As letters are so generally used, you will see that it is important to learn to write them well.

The exercises that follow will show you how to write a good letter and how to arrange it. Remember that in writing letters you are writing just such stories or descriptions or explanations as you have been taught to write in the classroom under the name of composition. The only difference is that you are addressing your remarks to a particular person rather than to people in general; and that you are arranging your work in a form

somewhat different from that in which you arrange your other composition. The letter below, by Charles Dickens, is the story of a personal experience of his, just such an experience as you have often told in the form of a story or a composition. The only difference is that he has told his story to a friend in the form of a letter.

Letters are of two kinds — **friendly letters** and **business letters**. You will now study more particularly the friendly letter.

The Friendly Letter

Read carefully the two letters below :

Broadstairs, Kent

July 11, 1851

My dear Mrs. Watson,

I am so desperately indignant with you for writing me that short apology for a note and pretending that you thought I could fail to be interested in anything you wrote me that I have more than half a mind to inflict a regular letter upon you. If I were not the gentlest of men I should do it !

You shall not be altogether spared, however, for the temptation to tell you of a gipsying trip on which I took Charley and three of his school fellows a week or so ago is too strong to be resisted. We went first to the boat house where the boys all cried in shrill chorus for "Mahogany" — a gentleman so called by reason of his sunburnt complexion, a boatman by profession. During the day, for greater convenience, the boys called him "Hogany" and even "Hog," to all of which names he responded as though he had no proper name at all.

We embarked and, all rowing hard, went down the river to the spot where we were to dine. I had provided two good hampers, and when the contents of the first was disclosed to view the boys danced and shrieked; at sight of the second they all wildly stood on one leg. The struggles I underwent between my feelings of hospitality and prudence must ever remain untold. They all lived through it, however, and as I have not been called upon to attend an inquest since the occasion, I imagine there have been no fatal consequences.

The last five or six miles of our return trip was made in a prodigious thunderstorm. This was the great success of the day. The boys had enjoyed the dinner and the afternoon's fun, but sitting in a rowboat and getting completely wet through was the culminating part of the entertainment. You never in your life saw such looking objects as they were; and they seemed perfectly unconscious that it was at all advisable to hurry home and change. I wish you might have heard the song sung in the thunderstorm, the solos by Charley, the chorus by the others, describing the career of a booby who was plucked at college. Every verse ended:

“I don't care a fig what the people may think,
But what will the governor say?”

This was shouted with a jollity that thunder, lightning, and drenching rain seemed only to enhance, and with a deference toward myself that showed that they regarded me as a “governor” who had that day done a creditable deed.

I am ever, dear Mrs. Watson,

Most sincerely yours,

Charles Dickens

(Adapted)

Executive Mansion
Washington, D.C.
November 21, 1864

Dear Madam :

I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from a loss so overwhelming; but I cannot refrain from tendering to you the consolation that may be found in the thanks of a Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,
Abraham Lincoln

The letter by Charles Dickens is very familiar in its tone. He knows that the friend to whom he is writing will be deeply interested in every detail of his trip, and he tells her things that he would not think of mentioning to some one with whom he was less intimate.

The second letter was written by Abraham Lincoln to Mrs. Bixby of Boston, whom he had never seen. Though full of sympathy and deep feeling, this letter is naturally far more formal and dignified in its tone than the first.

Each of these writers kept in mind the particular person to whom he was writing and suited his letter to that person. This is one of the first laws of good letter writing.

Write about things in which the person to whom you are writing is interested.

A second rule is :

Be natural. Write as you would talk were your friend with you.

The form of the friendly letter is so generally accepted that the person who disregards it is looked upon as ignorant or careless. This chapter should help to make you familiar with the arrangement and punctuation of the various parts of the letter.

To begin with, the letter should be written on four-page unruled paper and should be well placed on the sheet. There should always be a margin on the left, varying in width from one quarter to one half an inch, in accordance with the size of the paper. If the letter consists of a few lines only, it should be so arranged on the first page that it occupies approximately the middle of the page from top to bottom. If it is long enough to fill one or more pages, it should begin an inch or an inch and a half from the top of the first page. If the letter consists of but two pages, the first and the third may be used ; if it is longer, the pages should be written on in their regular order.

The friendly letter consists of five parts. Notice the model letters on pages 83 and 85 for their arrangement.

1. The Heading. This contains the address of the writer and the date of the writing. It should be placed at least an inch from the top of the page and should begin a little to the right of the middle from left to right.

The street address, the name of the city, and the name of the state may occupy one or two lines, depending upon their length. The date should always be on a line by itself. The various items on a line should be separated by commas, and all abbreviations should end with periods.

2. The Salutation. This is the phrase by which the writer addresses the person to whom he is writing; as, *Dear Mother, My dear Madam*. The salutation should be written below the address and should begin at the margin. A comma is the usual mark of punctuation after the salutation in a friendly letter, though in more formal letters, the colon (:) is used. No abbreviations, except *Mr.* and *Mrs.*, should be used, and these should, of course, be followed by periods.

3. The Body of the Letter. This is the letter proper. It generally begins a line below, and just to the right of, the salutation.

4. The Complimentary Close. This is the phrase with which it is customary to end a letter; as, *Your affectionate son, Very sincerely yours*. It should be placed below the body of the letter, and, usually, to the right of the middle. It should be followed by a comma and only the first word should be capitalized.

5. The Signature. This consists of the name of the writer and should be written on the line below and just to the right of the complimentary close.

In writing to a stranger, a lady should sign her own name and below and to the left of her signature she should indicate how she wishes to be addressed. The first ending below shows how a married woman, and the second, how an unmarried woman, should sign a letter to a stranger.

(Mrs. John H. Carr)

Very sincerely yours,
Mary E. Carr

Very sincerely yours,
(Miss) Mary E. Carr

The arrangement of the parts of the letter is further shown below:

419 Clinton Avenue
Albany, New York
October 1, 1920

Dear Mother,

.....
.....
.....
.....
.....

Your loving daughter,
Helen

The Envelope

Address the envelope very distinctly, being careful to place the name of your correspondent about in the middle from top to bottom as well as from left to right, and to write the house number and the street, the city, and the state on succeeding lines below.

Be careful to avoid all abbreviations that may possibly lead to misunderstanding; such as Va. and Vt.; N.Y. and N.J. In fact, in order to safeguard against mistakes, many people always write the name of the state in full. No punctuation mark is needed on the envelope except the period after an abbreviation.

NOTE. If you write your own address in the upper left-hand corner of the envelope, the letter will be returned to you in case it does not reach the person to whom it is addressed.

*From Paul Drake
5 East 40 Street
New York, N. Y.*

*Mrs. John Harmon
58 Corporal Street
Hartford
Conn.*

Original Letters

Do not think that a letter, in order to be worth while, must relate exciting events. When you are with a friend you have no difficulty in finding interesting things to talk about, even though you discuss nothing of great importance. A letter is merely a personal talk in writing; therefore it is perfectly proper to write the news concerning yourself and mutual friends in whom you know your correspondent to be interested. Share your thoughts and your interests with your friend, and show sympathy with all he says and does, and your correspondence will be the next best thing to a real face-to-face talk.

WRITTEN EXERCISES

1. Write a letter to an absent friend, telling in an interesting way the little everyday happenings of the past week.
2. Write a letter to accompany a birthday present, telling what you are sending and why you are sending it.
3. Write to a friend or a relative, thanking him for a book that he sent you on Christmas. If you have read the book,

tell him what you particularly liked about it. If you have not yet read it, tell him why you anticipate pleasure in doing so.

4. You have just joined the boy or the girl scouts. Write to some friend, advising him or her to become a member also. Tell what is required for membership, and describe some of the pleasures and benefits of being a scout.

5. Write to a friend, telling about your brother who went to France with "our boys." Tell what branch of the service he joined, how you and the rest of the family felt about his going, and some of the experiences he had.

After the different members of the class have read their letters aloud, let one copy his on the blackboard. The rest of the class may then challenge the arrangement and punctuation of this letter by asking the writer questions that will give him a chance to prove that he is right or that will show him wherein he is wrong.

Before handing these letters to your teacher, place them in envelopes and address them properly.

Word Study — Synonyms

The words below are selected from the letters on pages 83-85. They are all exceedingly good as they are used in the letters. Look up the meaning of the words in the dictionary and find a number of synonyms for each.

enhance

creditable

overwhelming

deference

fruitless

beguile

Social Notes

Have you ever received, or yourself sent, a written invitation to a party? If so, you already know something

about a style of letter writing that is called the **social note**.

An invitation is, in a sense, a short letter, but it differs from the usual friendly letter in being on one topic rather than on several. A short letter, such as an invitation or an answer written to carry a special, definite message, is called a **note**.

Notes may be either **informal** or **formal**. The following are invitations and their replies, such as you may have occasion to write in school,—the first informal and the second formal. Examine each very carefully.

INFORMAL INVITATION

Dear Girls and Boys of Grade A,

We have been working up a story-telling program on "Anecdotes of Famous Men," and our teacher, Miss Mitchell, says that we may invite some other class in to hear it. We think that perhaps you may be interested in our subject and in our stories. The "great event" takes place next Friday, at eleven o'clock, in our room. We hope that you will come.

Very cordially yours,
Grade B

Parker School

December 4, 1920

REPLY

Dear Girls and Boys of Grade B,

Thank you very much for your invitation to attend your exercises on "Anecdotes of Famous Men." You were quite right in thinking that we should be especially interested in them. Miss Jones has arranged our work so that we can come, and we assure you that we shall be delighted to do so. You may expect us on Friday promptly at eleven o'clock.

Sincerely yours,
Grade A

Parker School

December 5, 1920

FORMAL INVITATION

Grade B request the pleasure of the company of Grade A at their exercises on "Anecdotes of Famous Men" on Friday, December sixth, at eleven o'clock, in room 7.

Parker School

December fourth

ACCEPTANCE

Grade A accept with pleasure
the kind invitation of Grade B
to attend their exercises on "Anecdotes
of Famous Men" on Friday at eleven
o'clock.

Parker School
December fifth

REGRET

Grade A regret that a spelling
match, to which they have been chal-
lenged, prevents them from accepting
Grade B's kind invitation to
attend their exercises on "Anecdotes
of Famous Men" on Friday at eleven
o'clock.

Parker School
December fifth

In informal invitations the writer's name and address may be placed either at the beginning or at the end; in formal invitations they are always placed at the end.

The formal note is worded as though the writer were speaking not of himself but of some other person, and it has no salutation or complimentary close or signature.

Answer all notes of invitation in the form in which the invitation is written. That is, if the invitation is formal, the note of acceptance or regret must be formal. If the invitation is informal, the reply must be informal.

Occasionally one is called upon to write a note introducing one friend to another. Such a note is likely to be informal in tone. In its arrangement it is similar to other friendly letters. If your brother were in college, he might write home a note of introduction like this:

Hamilton Hall
Amsterdam Avenue
March 21, 1920

Dear Mother,

This letter will introduce to you and to the rest of the family my friend and college chum, Edward Noyes. He is a member of the college glee club, and as the tour the club is about to make will take him to our town, I have asked him to call on you. I want you and Father to know him and to give him a taste of real "Dixie" home life.

I am sure that you will give him a warm welcome, at first for my sake and later, when you know him better, for his own.

Your loving son,
Frederick

WRITTEN EXERCISES

I. Write an informal invitation to some other grade in the school, inviting them to attend a spelling match or some other exercises that you are to hold.

II. Answer the following formal invitation, substituting your own name for that of Katherine Hart. You may either accept or decline.

Miss Helen Stone requests the pleasure of Miss Katherine Hart's company at a Christmas party on Friday, December twenty-fourth, from eight to eleven o'clock.

248 Chestnut Street

December sixteenth

III. Imagine that one of your best friends is about to move to another town where you have friends but where he is a stranger. Write a note introducing him to one of these friends.

IV. Divide the class up into groups of two; then write one of the following notes addressing it to your partner. At a given time pass your invitation to the person to whom it is addressed and answer the one you receive. When the invitations and their replies have been read aloud, select the best pair and have them written on the board for criticism.

1. An informal invitation to go with you to see some moving pictures next Saturday. Tell what pictures you are planning to see and why you chose them.

2. An informal invitation to spend Friday evening at your house. Tell your classmates what you are planning to do to make the evening pleasant.

3. An informal invitation to attend a candy pull at your house a week from to-day, from seven to ten o'clock.

4. An informal invitation to a week-end house party at your home. Suggest skating, canoeing, riding, or other possible outdoor sports as an inducement.

General Review and Drill Exercises

1. Letter Writing.

Write as many of the following letters as your teacher may direct. Read them aloud in class for criticism.

1. A letter to a classmate who is absent from school on account of sickness. Make this a breezy, cheerful letter that will keep him in touch with what you are doing.

2. A note to your music teacher or to some other friend, explaining why you failed to keep an appointment.

3. A note to a friend, begging his pardon for something you have done.

4. A letter to an absent member of your family, telling him all about your Thanksgiving celebration. Be sure to tell him how much he was missed.

5. Imagine that you are a Puritan boy or girl who has recently come over in the *Mayflower*. Write to an old friend in England or in Holland, describing your voyage and telling of your life in the New World.

2. Correct Use of *Learn*, *Teach*, *Think*, *Guess*.

The words above are often incorrectly used. Look up their meaning in the dictionary and repeat the following sentences until these correct uses become habitual.

1. You cannot *teach* an old dog new tricks. He is too old to *learn*.

2. He who *teaches* imparts knowledge; he who *learns* gets knowledge.

3. Please *teach* me how to *learn* my lessons.

4. Do you *think* it will rain? No, I *think* not.

5. Can you *guess* where I have been?

6. I *think* you are right.

7. Try to *guess* this riddle.

CHAPTER FOUR

HOW TO EXPRESS OUR THOUGHTS WITH ACCURACY AND VARIETY

One of the most remarkable things about Abraham Lincoln was his command of English. In spite of the fact that he did not hear good language at home, in spite of the fact that he had practically no schooling, he became such a master of English that his letters and addresses are to-day regarded as models for all who wish to learn to speak and write accurately.

Lincoln had at his command not only a very large vocabulary, but he had trained himself to be dissatisfied with any word that did not seem to him to be the best word in the language to express his ideas precisely.

Use of Modifiers

Notice how perfect the descriptive words are that he used in his letter to Mrs. Bixby on page 85. He speaks of her *overwhelming* loss and of her *solemn* pride. Why are those two words exactly the right words in the right place? What word does he use to describe the memory of the dead sons? What two words does he use to describe his words of sympathy?

The word *overwhelming* describes or tells what kind of *loss* the mother suffered; *solemn* describes or tells what kind of *pride* she had; *cherished* describes or tells what kind of *memory* she will carry through life.

Words of this kind, like *overwhelming*, *solemn*, and *cherished*, when used with nouns or pronouns to describe their meaning are called **adjectives**.

All adjectives, however, do not *describe*. In the sentences below, you will see that the italicized words do not describe the birds, but that they *limit* the number of birds or make definite which birds are meant.

Few birds stay north during the winter.

No birds stay north during the winter.

Some birds stay north during the winter.

Many birds stay north during the winter.

These birds stay north during the winter.

Those birds stay north during the winter.

Words used with nouns to limit or define their meaning are also adjectives. Therefore *few*, *no*, *some*, *many*, *these*, and *those* in the sentences above, and *two* and *fifth* in the sentences below are adjectives.

Two soldiers were reported missing.

The ace brought down his *fifth* machine.

The limiting adjectives *the*, *an*, and *a* are sometimes called **articles**. *A* is used before words beginning with a consonant sound; as, *a man*, *a book*. *An* is used before words beginning with a vowel sound; as, *an army*, *an ox*.

Notice the italicized words in the following sentences :

I hear *his* horn.
Its notes are clear and sweet.
My work is done.
Your friend has gone.

His, its, my, and your evidently modify their nouns by indicating ownership. They are called **possessive adjectives**. Other common possessive adjectives are *thy, her, our, their, whose*.

Possessive adjectives are used both with animate and inanimate things. For example :

Her sister ; its bark ; its streets ; our school ; my friend.

Do not confuse the possessive adjective its with the contraction it's for it is, which takes the apostrophe.

All adjectives are used with, or *modify*, as we say, nouns or pronouns.

Usually the adjective is placed before the word it modifies ; but in sentences like the following it is placed after the verb and is a part of the predicate, though it clearly modifies the noun. When an adjective is in this position it is called a **predicate adjective**.

"This boy is brave" means "This is a brave boy."

"These cherries are ripe" means "These are ripe cherries."

An adjective is a word used to modify a noun or a pronoun.

An adjective generally answers the questions, "what kind?" "what number?" "whose?"

Notice the italicized adjectives in the following sentences :

1. Hiawatha is an *Indian* legend.
2. *Norse* myths are as interesting as *Greek* myths.
3. The *Italian* language has many liquid sounds.

As these adjectives, *Indian*, *Norse*, *Greek*, and *Italian*, are formed from proper nouns, they are begun with capital letters.

ORAL EXERCISE

Select the adjectives in the following sentences, deciding which ones are particularly well used :

1. In the magic forest, the crimson woodbine twines about the sturdy oak and clothes its rugged trunk in glowing splendor.
2. There the shaggy yellow birch stretches its knotted arms to the blue sky, and the purple ash and the somber pine sway in the autumn breeze.
3. No mate, no comrade Lucy knew ;
She dwelt on a wide moor.
4. The rain was upon the earth forty days and forty nights.
5. He saw at a distance the lordly Hudson, moving on its silent, majestic course with the reflection of a purple cloud, or, the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.
6. Many strokes, though with a little ax,
Hew down and fell the hardest-timbered oaks.
7. Washington was a pure and high-minded gentleman, of dauntless courage and stainless honor.
8. That green-gold flash was a vireo,
And yonder flame, where the marsh-flags grow,
Was a scarlet tanager.

9. White, fleecy clouds hung in the air and threw the dark spots of their shadows over the landscape.
10. The old proverb says, "Great haste, little speed."
11. My home is where the heather blooms.
12. Come at your country's call.
13. Don't pay too much for your whistle.
14. The king's eye flashed and his voice rang out.
15. Our hearts, our hopes are all with thee.
16. She was contented with her lot.
17. At night they sang their sweetest songs.

Nouns and Adjectives Distinguished

ORAL EXERCISE

In the following selections, study the italicized words, noticing whether they name persons, places, or things, or whether they describe or limit them. Tell what work each word does, and what part of speech it is.

1. The world is made up of the *good* and the *bad*.
2. *Good* cheer is here; *bad* times are left behind.
3. The *young* are lusty and brave.
4. The *old* are feeble and slow.
5. "You are *old*, Father William," the *young* man said.
6. The garden is *bright* with the roses of June.
7. The *garden* seat is deserted now.
8. I thank God that I am an *American*.
9. We read of the *English* skylark,
Of the spring in the *English* lanes.
10. *American* and *English* soldiers fought side by side in the Great War.
11. *Blue* is my favorite color. I have a *blue* dress and a *blue* hat.

Choice of Words — Accurate Use of Adjectives

Adjectives are often called the “artist words” of our language because, when properly used, they give color, form, and character to a description. Notice this in the following selection :

A soft, dazzling splendor filled the air. Snowy banks and drifts of clouds floated slowly over a wide and wondrous land. Vast sweeps of forest, shining waters, mountains near and far — all seemed like the landscape of a dream.

Because adjectives are “artist words” they must be used with great skill ; otherwise the effect is a “daub” rather than a picture. You may speak of a beautiful sunset, a beautiful poem, but not of a beautiful time ; of a great man or of a great event, but not of great fun ; of a grand mountain, but not of a grand dress ; of an awful accident, but not of an awful day ; of a fierce animal, but not of a fierce lesson ; of a funny joke, but not of a funny looking man when he is really odd or peculiar looking.

ORAL AND WRITTEN EXERCISES

I. Write one or more appropriate adjectives to describe each of the following nouns. Use as many different adjectives as possible.

December	game	sea	city
banquet	May	story	meadow
book	sky	street	farmer
flower	waves	joy	trees

II. Look in the dictionary for the true meaning of each of the following adjectives; then use each correctly as the modifier of some noun in a written sentence of your own.

funny	fierce	great	angry
wonderful	awful	fine	nice
terrible	strange	grand	clever
peculiar	odd	laughable	smart

III. Select from some poem or poems that you have recently read five nouns modified by adjectives that seem to you to give unusual color or force or beauty to the sentence in which they occur. Bring the poems to class and discuss the effectiveness of the adjectives you have selected.

IV. If you live in the country, write a letter to a city friend (if in the city, to a friend in the country) describing your home. You will probably use many adjectives. Be sure that they express accurately the meaning you wish to convey to your friend.

Adverbs

You have just learned that certain words change or modify the meaning of nouns and pronouns. Verbs also have modifiers. Notice how the meaning of each statement below is modified or made more accurate by the words following the verb.

The soldier called	{	faintly	The messenger came	{	hastily		
		loudly			slowly		
		hoarsely			willingly		
		cheerily			reluctantly		
					gladly		
					sullenly		

See also what work is done by the words that follow the verbs in the following sentences :

1. Deep streams flow *silently*.
(Here *silently* tells *how* the streams flow.)
2. I am coming *immediately*.
(*Immediately* tells *when* I am coming.)
3. The birds flew *away*.
(*Away* tells *where* the birds flew.)
4. The child was hurt *slightly*.
(*Slightly* tells *to what extent* the child was hurt.)

These words *silently*, *immediately*, *away*, and *slightly* all modify verbs. They tell *how*, *when*, *where*, and *to what extent* the action of the verb took place.

Words modifying a verb by answering the question, "how?" "when?" "where?" or "to what extent?" are called adverbs.

Adverbs, however, sometimes modify words other than verbs. The italicized words in the following sentences are adverbs.

This is a *very* cold day.

There are *only* twelve months in a year.

He walked *too* slowly.

What part of speech are the words that *very* and *only* modify? What part of speech does *too* modify?

An adverb, therefore, may modify an adjective or another adverb as well as a verb.

An adverb is a word used to modify a verb, an adjective, or another adverb.

Order of Words — Position of the Adverb in the Sentence

Adverbs that modify verbs are usually placed after the verb.

The stars twinkled *brightly*.

The moon shone *mistily*.

In poetry, however, and in some forms of prose composition, the adverb is often placed before the verb; for example:

Brightly the stars twinkled.

Mistily shone the moon.

In verb phrases the adverb usually stands between the parts of the verb phrase.

I have *never* sailed the Amazon.

I have *never* reached Brazil.

Adverbs that modify adjectives and other adverbs are placed before the words they modify.

An *extremely* old man tottered down the street.

The boy in the front seat applied himself *very* diligently to his work.

ORAL AND WRITTEN EXERCISES

I. Select the verbs and the verb phrases in the following sentences. Tell what adverbs modify them.

The adverb is often placed before the verb it modifies. You will have no difficulty, however, in finding it if you remember to ask the questions, "how?" "when?" "where?" "to what extent?"

1. Above were the stars,
Below was the sea,
Around was the silence of night.
2. Swiftly, swiftly flew the ship.
3. Heap high the farmer's wintry hoard !
Heap high the golden corn !
4. You should never find pleasure in another's misfortune.
5. Love thyself last.
6. Up soared the lark into the air.
7. Think much, speak little.
8. Merrily, merrily shall I live now.
9. Ill news travels swiftly and far.
10. Everywhere flags were waving gayly.
11. Calmly the night came down and hid from sight the lonely
moor and the ever-restless sea.
12. I saw something to-day that I had never seen before.

II. Write sentences of your own in which the following words are used :

1. As adverbs answering the question "*how ?*"

serenely	mercifully	badly
diligently	nobly	well

2. As adverbs answering the question "*when ?*"

immediately	again	never
soon	already	afterwards

3. As adverbs answering the question "*where ?*"

there	yonder	behind
everywhere	below	nowhere

4. As adverbs answering the questions, "*how much?*" "*how many times?*" "*to what extent?*".

little
much

once
doubly

nearly
quite

III. Select the adverbs in the following sentences. Tell whether they modify verbs, adjectives, or other adverbs. Sometimes the adverb separates the parts of the verb phrase.

1. The submarine shot swiftly away.
2. Too many cooks spoil the broth.
3. Hold fast what I give you.
4. Be sure you are right, then go ahead.
5. Fortune is never on the side of the faint-hearted.
6. The bow which is too tensely strung is easily broken.
7. To every man upon this earth
Death cometh soon or late.
8. I have often regretted my speech; I have never regretted my silence.
9. We are never so happy or so unhappy as we suppose.
10. He gives twice who gives quickly.
11. "Dear daughter," said the old woman, "I feel that my end is approaching fast. I leave you this cottage and all that is in it. Here you will have a shelter, and with your needle, spindle, and shuttle, you can easily earn your bread." Then laying her hand fondly on the maiden's head, she blessed her and said, "Keep God always in your heart and you will never go very far wrong."

IV. In the letter on page 83 written by Charles Dickens, find six adverbs that seem to you particularly well used.

Correct Use of Adverbs

Confusing Adjectives and Adverbs. You have perhaps heard expressions like the following :

1. "Alice does her work good," instead of "Alice does her work *well*."

2. "John has most finished his work," instead of "John has *almost* finished his work."

The word *good* is an adjective and should never be used as an adverb. It should always describe a noun or a pronoun by telling what kind of person, place, or thing is being spoken of.

In a sentence like "She does her work —," what is needed is an adverb that will tell *how* she does it. This adverb is *well*.

Answer all the questions below with declarative sentences in which the verb is modified by the adverb *well*.

1. How did you do your work?
2. How did John recite?
3. How did Mabel play?
4. How does the child read?
5. How did the lecturer speak?

In the sentence "John has — finished his work," what is needed is an adverb that will tell to what extent John has finished his work. This adverb is *almost*. *Most* is an adjective limiting a noun.

Example. Most boats carry life preservers.

Answer the following questions with declarative sentences in which the adverb *almost* is used.

1. Have you finished the book?
2. Is John ready to go?
3. Am I as tall as you are?
4. Is your brother as old as mine?
5. Is your work done?

WRITTEN EXERCISE

Below are a number of adjectives and adverbs that are often confused. Use each one in a written sentence correctly, making the adjectives modify nouns or pronouns and the adverbs, verbs:

ADJECTIVES

good
most
real
sweet
soft
angry
polite
fierce

ADVERBS

well
almost
really
sweetly
softly
angrily
politely
fiercely

Correct Use of *Only*

The word *only* is a very troublesome word. It is sometimes an adjective and sometimes an adverb, and if we do not place it as near as possible to the word it modifies, we do not express ourselves accurately.

For example, if we say "I *only* drink milk for breakfast," we give the impression that we have no food except milk for breakfast. What we mean is "I drink *only* milk for breakfast," that is, I do not drink tea or coffee or water but *milk* for breakfast.

ORAL EXERCISES

I. Explain what each of the following sentences means and whether *only* is an adjective or an adverb :

1. She is only a child.
She is an only child.
2. I took the only train.
Only I took the train.
3. I borrowed only one book.
I borrowed the only book.
I only borrowed the book.
4. My brother lent me only a dollar.
My brother lent me his only dollar.
My only brother lent me a dollar.
5. Only my friend spoke to me.
My only friend spoke to me.
My friend only spoke to me.

II. Be very careful in your use of *only* to place it as near as possible to the word you wish it to explain or modify. Insert *only* where you think it belongs in the following sentences :

1. I have one more example to do.
2. You are the person to whom I have told my secret.
3. He and I were invited.
4. Give me the books you have finished reading.
5. I came yesterday.
6. Small steamers can enter this harbor.
7. Lincoln had a few weeks of schooling.
8. In the evening he had the light of the open fire to read by.

Variety through the Use of Phrases as Modifiers

Your attention has been called many times to the fact that it is desirable to avoid repetition of the same noun, and that variety in expression may be obtained by the use of synonyms and pronouns. There are other ways of modifying nouns, pronouns, and verbs than by using adjectives and adverbs.

In the sentence "A chain of gold is hung around the king's neck," the noun *chain* is described not by an adjective but by a group of words that does the work of an adjective. A chain of gold is mentioned instead of a golden chain.

Where was the chain of gold hung? The answer is not an adverb, telling where, but a group of words, "around the king's neck," that does the work of such an adverb.

Each of these groups of words does the work of a single part of speech. The first group does the work of an adjective; the second group does the work of an adverb. Neither of the groups contains a subject and a predicate. Such groups of words are called **phrases**.

The use of phrases helps to secure variety in expression by adding enormously to our supply of modifiers.

In the following sentences, tell whether the italicized phrases do the work of adjectives or of adverbs:

Men *of courage* fight *without faltering*.

The man *in the moon* looked down *from the sky*.

The welfare *of a nation* depends *upon its citizens*.

A clap *of thunder* reverberated *through the mountains*.

A phrase is a group of related words, without a subject and a predicate, used as a single part of speech.

An adjectival phrase is a phrase used as an adjective.

An adverbial phrase is a phrase used as an adverb.

ORAL AND WRITTEN EXERCISES

I. Write sentences, using the following groups of words as adjectival phrases. Remember that adjectival phrases, like adjectives, modify nouns or pronouns. In this exercise use them to modify nouns.

In order to be sure that the phrase modifies a noun rather than a verb, go to work in the following manner: first, think of some noun with which the phrase may properly be used; next, write that noun and immediately following it write the phrase; third, finish the sentence. For example, the first phrase below may be used with the noun *house*, or *trees*, or *flowers*. You then write "The house by the roadside," or "The trees by the roadside," or "The flowers by the roadside"; and next finish your sentence: "The house by the roadside is deserted," or "The trees by the roadside are willows," or "The flowers by the roadside are covered with dust."

by the roadside
in the sky
of courage
beside the brook
in the garden
near the river

on the corner
with the violin
across the street
from the ships
on the shelf
through the meadow

II. Write sentences, using the following groups of words as adverbial phrases. Remember that adverbial phrases, like adverbs, modify verbs or verb phrases and answer the

questions, "*how?*" "*when?*" "*where?*" "*to what extent?*". In this exercise build up your sentences in the way suggested for Exercise I, but begin with the predicate instead of the subject. That is, start with a verb, write the phrase immediately following it, and then supply the subject. The subject may or may not have adjective modifiers or adjectival phrase modifiers.

at great speed
against the tide
before the storm
through the forest

up the mountain
with great interest
in an hour
after the cows

III. In the following sentences change the italicized adjectives to adjectival phrases, and the italicized adverbs to adverbial phrases:

1. The *wayside* flowers are wet with dew.
2. Listen *attentively* to good advice.
3. An old *stone* mill once stood here.
4. An *iron* bridge will soon span the river.
5. Presently the old man turned *homeward*.
6. The *blue-eyed* little fellow looked *fearlessly* about.
7. An old *wooden* house once stood *there*.

IV. Give variety to the following paragraph by using phrases for adjectives and adverbs and by changing their position:

We have recently learned how valuable our forests are. We now know that a treeless country is liable to have destructive floods. Furthermore, we have lately begun to appreciate the fact that our supply of lumber is diminishing.



GIRLS TAKING LINEN TO THE RIVER ALONG MAIDEN LANE, OLD
NEW YORK

Written Composition — Description

Look at the picture above very carefully; then describe it. There is much more in it than the three girls with their basket of linen and the hissing geese.

Study the landscape, noticing the river, the trees, the winding path through the fields, the flowers, the bit of typical Dutch scenery on the farther bank of the river, etc.

Study the figures and attitudes of the girls. Do these girls look as though they were hurrying to get through their work or are they finding the path pleasant enough to

loiter along? Notice their costumes. Account for them, as well as for their taking the linen to the river.

The pupil who looks at the picture long enough to see things in it that the others do not see and who looks out through the windows of his imagination is the one who will do this piece of work best.

Begin your description with some general statement; as, "The picture represents a scene in the early days of New York when that city was a Dutch colony" or "A picture of New York of to-day would be in strong contrast with the peaceful, quiet scene represented in this picture." Do not use either of the sentences above exactly as it is, but write one of your own suggested by these.

After you have written a general opening statement, describe the picture in detail, beginning with the things in the foreground that strike one upon first sight, and later mentioning the details that one sees upon closer observation. You will probably need to use many modifiers. Be sure that they are varied, and that each adjective or adverb, or each adjectival or adverbial phrase, expresses accurately the shade of meaning you wish to convey. Finish the description by speaking of the impression the picture as a whole makes upon you.

Prepositions

Look again at the phrases in the sentence below :

A chain *of gold* hung *around the king's neck*.

You will see that the phrase *of gold* contains a noun *gold*, and that this noun is introduced by the word *of*. *Of* shows the relation that exists between *chain* and *gold*.

The phrase *around the king's neck* also contains a noun *neck*, with its modifier *king's*. The noun forms the important part of the phrase that is introduced by the word *around*. *Around* shows the relation existing between *hung* and *neck*. The chain hung *around* the king's neck.

Each of the phrases just studied contains a noun and is introduced by a word that shows the relation between the noun and some other part of the sentence.

In the sentences below, notice how the meanings of the assertions are changed by using different words to introduce the phrase :

The dog ran	$\left\{ \begin{array}{l} \textit{into} \text{ the house} \\ \textit{from} \text{ the house} \\ \textit{behind} \text{ the house} \\ \textit{past} \text{ the house} . \end{array} \right.$	She talked	$\left\{ \begin{array}{l} \textit{with} \text{ me} \\ \textit{about} \text{ me} \\ \textit{before} \text{ me} \\ \textit{against} \text{ me} \end{array} \right.$
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Words such as *of*, *around*, *into*, *from*, *behind*, *past*, *with*, *about*, *before*, and *against*, when used as in the sentences above to introduce phrases, are called **prepositions**.

The noun or the pronoun which usually follows the preposition is called its **object**.

ORAL AND WRITTEN EXERCISES

I. Select the phrases in the following sentences. Tell what word each modifies and, therefore, whether it is an adjectival or an adverbial phrase.

1. Put your shoulder to the wheel.
2. The sun was shining on the sea.
3. What is the capital of your state?

4. The mountains in the distance look blue.
5. They worked with great energy.
6. At the break of day the clouds dispersed.
7. From every valley and hill there come
The clamoring voices of life and of drum.
8. Remember now thy Creator in the days of thy youth.
9. Barefooted boys scud up the street
Or scurry under sheltering sheds;
And schoolgirl faces, pale and sweet,
Gleam from the shawls about their heads.
10. Under this banner rode Washington and his armies.
Before it Burgoyne surrendered his arms. It waved on the
Highlands at West Point. Arnold's treachery was driven away
by the beams of light from this starry banner.

II. Make a list of the prepositions and their objects in Exercise I.

III. Write sentences, using the following as prepositions :

on	beneath	with	by	in
over	before	of	to	through

The Position of the Phrase in the Sentence

The usual position for phrases is immediately following the words they modify, though sometimes they are placed before the words they modify in order to give variety or special emphasis. See the two sentences below :

In the doorway stood an old man.

Without a word the beggar turned away.

The phrase *in the doorway* tells *where* the old man stood.
The phrase *without a word* tells *how* the beggar turned

away; therefore it is an adverbial phrase modifying the verb *turned*. In both of these sentences the phrase comes before the word it modifies, in one sentence immediately before, and in the other separated from it by two words.

It is often a matter of choice whether to place the phrase before or after the word it modifies, but there is one rule that you should always keep in mind:

Whether you place the phrase before or after the word it modifies, place it as near as possible to that word.

Failure to do this often results in confusion. What impression do you get from the sentence "The boy played a good game with the blue sweater"? Is the meaning changed when the phrase *with the blue sweater* is placed near the noun *boy* which it modifies, giving the sentence "The boy with the blue sweater played a good game"?

ORAL EXERCISE

In the following sentences decide which word the italicized phrase modifies; then reword the sentence so as to make the meaning clear by placing the phrase as near as possible to that word.

1. Lost—suit case belonging to a gentleman *of brown leather*.
2. Wanted—an apartment by a man and his wife *with modern improvements*.
3. The picture is the portrait of my grandfather *on the wall*.
4. My sister is the girl on the piazza *in white*.
5. I read a story while going to Portland *in the Saturday Evening Post*.

6. The children went to the menagerie and fed the animals *with their governess*.

7. Schools are advertised in all the magazines *for boys and girls*.

8. The boy won the prize *with red hair*.

9. The pianist made a great impression by his playing *on the audience*.

10. The engine got beyond the control of the engineer *on the down grade*.

11. The potatoes were roasted by the boys *in the ashes*.

12. The beating of the rain could be heard *on the roof downstairs*.

General Review and Drill Exercises

1. Adjectives.

I. In the selection below, point out several adjectives that you think are especially well used :

What an interesting picture the Pilgrims and their dusky guests must have presented as they celebrated the first Thanksgiving Day ! Behind them was the dark forest, before them the open sea, and over all the yellow sunlight of late autumn. It was a royal feast, this Thanksgiving dinner, served at long tables spread in the open air. Maids and matrons in stiff, white aprons and snowy kerchiefs flitted from savage Indian brave to devout Puritan father with platters heaped with wild turkey, fresh venison, and crisp cakes of Indian meal. And together they sat for hours, talking and feasting and cementing the friendship that made it possible for this handful of exiles to live in safety in the great wilderness.

Why are the adjectives in "*Thanksgiving dinner*," "*Puritan father*," "*Indian meal*" begun with capital letters?

II. Notice the various shades of meaning expressed in the passage above by the use of the following adjectives or picture words. Write sentences using these words so that they help to make good pictures. Try to make your sentences really interesting.

dusky	yellow	snowy	devout
dark	royal	savage	crisp

2. Adverbs — A Vocabulary Game.

Play the following word game. It is not only fun, but it helps to increase your vocabulary and gives you practice in thinking of words quickly.

The teacher writes on the board :

The Indian ran.

At a signal from the teacher the pupils of the class begin to write adverbs telling how, when, and where the Indian ran. At the end of one minute the teacher gives the signal to stop. The pupils count their adverbs and the pupil having the longest list goes to the board and copies his list as follows :

The Indian ran	{	softly
		swiftly
		noiselessly
		etc.

The other pupils then suggest other adverbs, or correct mistakes in use or spelling. Compare the lists to see who has thought of the best adverbs.

The contest may be continued with the following statements, or the pupils may suggest statements of their own.

Use adverbial phrases as well as adverbs so as to obtain variety.

The bells rang —

The lion roared —

The whistle blew —

The soldier fought —

3. Correct Use of Adjectives and Adverbs.

Would you say :

{ The boy writes good,

or

The boy writes well?

[The flowers look beautiful.

OF

The flowers look beautifully?

Caution. As you have already learned, in the first group of sentences you are referring not to the boy, but to the act he is performing; not to the noun, but to the verb. Therefore you should use the adverb *well*, not the adjective *good*.

In the second group of sentences you are referring not to any act the flowers are performing, but to the flowers themselves; not to the verb, but to the noun. You mean that the flowers *are* beautiful; therefore you should use the adjective *beautiful*, not the adverb *beautifully*.

When referring to the subject, always use the predicate adjective.
When referring to the verb, always use the adverb.

This rule will settle your difficulties in most cases. However, after the verbs *appear*, *feel*, *grow*, *look*, *sound*, *smell*, and *taste*, it is not always easy to decide whether the modifier refers to the subject or to the verb. You would have no trouble in settling this question if the verb *is* or one of

its forms (*am, is, are, was, were*) were used. You would not think of saying *the flowers are beautifully* or *the flowers were beautifully*. If, then, you can substitute one of the forms of *is* for any of the verbs that are troublesome, without changing the meaning of the sentence, you may safely conclude that the modifier refers to the subject, and should, therefore, be an adjective.

ORAL EXERCISE

I. In the following sentences decide whether to use the predicate adjective or the adverb. Remember to apply your rule in every case.

1. The ivy clings (close, closely) to that wall.
2. It looks (pretty, prettily) against the gray stone.
3. The medicine tastes (bitter, bitterly).
4. The whistle sounded (shrilly, shrill) in the clear morning air.
5. The storm raged (furious, furiously) on the bleak shore.
6. The angry man spoke (harsh, harshly) to the child.
7. The sky grows (brilliant, brilliantly) with the setting sun.
8. The tenor sang (good, well) last night.
9. She feels (sadly, sad) over the death of her little dog.
10. The boy grew so fast that he appeared somewhat (awkward, awkwardly).
11. She sings (beautiful, beautifully).
12. The baby talks very (distinct, distinctly) for such a little fellow.
13. The balsam pillow smells (fragrant, fragrantly).

II. Correct the following sentences and explain the reason for making the change :

1. Will you come? I sure will.
2. The dog behaved queer.
3. This is a real pretty dress.
4. It is most time for me to go.
5. I was only invited yesterday.
6. My work isn't near done.
7. That man was arrested for burglary with a cane.
8. Lost! a gray lady's purse.

4. Drill in Pronunciation.

Find in the dictionary the correct pronunciation of the following words. Repeat them many times until you have formed the habit of pronouncing them correctly.

get	perhaps	eighth	envelope
catch	every	sixth	licorice
burst	rinse	kiln	umbrella
again	hoist	picture	family
news	yellow	pitcher	guardian
says	window	sword	eleven
pretty	fellow	Tuesday	kettle
poem	hundred	athlete	because
really	wrestle	recess	children
towards	height	strength	almond

CHAPTER FIVE

HOW TO USE VERBS CORRECTLY

You have learned that certain kinds of words change their forms, that is, are inflected, in order to indicate different uses in the sentence. This is true particularly of verbs. For example, the verb *do* may appear in a sentence as *does*, *did*, *done*, etc. Ignorant and careless people often make many mistakes in using verbs because they confuse their various forms. Much study and practice will be necessary if you wish to make the correct use of verbs a matter of habit.

Which one of the verb forms in parenthesis is the correct one to use in the following sentences?

1. (Was, were) you late yesterday?
2. He (don't, doesn't) play ball well.
3. Who (did, done) it?
4. (Has, have) John and Mary arrived?
5. The story of his travels (was, were) very interesting.
6. Neither father nor mother (were, was) there.
7. He (gave, give) me a ride in his new car.

If you have been accustomed to speaking correct English, you will have no difficulty in deciding which form is correct; your ear will be a safe guide. But if not, you are likely to make many mistakes in trying to select the correct form

by the way it sounds. The best way is to learn *why* a given form is correct and then to use it again and again until its use becomes habitual. This chapter will tell you some of the important facts concerning the use of the verbs.

The Tense of the Verb

The following sentences use different forms of the verb *sing*. What different meanings do they convey?

1. Birds *sing* in the early morning.
2. Birds *sang* in the early morning.
3. Birds *will sing* in the early morning.

Evidently the only difference is that the first sentence refers to **present** time, the second to some time in the **past**, and the third to some time in the **future**.

Tense is the change in the form of a verb to show a difference in time.

There are three main divisions of time — the present, the past, and the future.

The present tense represents an action as taking place in present time.

The past tense represents an action as taking place in past time.

The future tense represents an action as taking place in some future time.

The future tense is a verb phrase formed by using the auxiliary verbs *shall* or *will*. *Shall* is used when the subject is *I* or *we*; *will* with all other subjects. Thus we say *I shall go, she will go, he will go, they will go, John will go*, etc.

A Few Verbs Often Misused

Repeat these until they are thoroughly familiar.

<i>Present Tense</i>	<i>Past Tense</i>	<i>Future Tense</i>
am	was	shall be
eat	ate	shall eat
see	saw	shall see
begin	began	shall begin
ring	rang	shall ring
swim	swam	shall swim
sink	sank	shall sink
drink	drank	shall drink
sing	sang	shall sing
bring	brought	shall bring
write	wrote	shall write
give	gave	shall give
do	did	shall do

ORAL EXERCISES

I. Many mistakes are made by using incorrect forms for the various tenses. In the following sentences decide what time is referred to and then tell which of the forms in parenthesis is correct.

1. She (drank, drunk) her milk very slowly.
2. He (saw, seen) his duty and (done, did) it.
3. If somebody doesn't throw a rope, the boy (shall, will) sink.
4. We all (sung, sang) the "Star-spangled Banner" with great enthusiasm.

5. Yesterday John (eat, ate) a hearty dinner.
6. If you don't hurry, you (shall, will) be late.
7. Last Monday school (began, begun) five minutes late.
8. The recess bell (rang, rung) a long time ago.
9. I (swum, swam) across the lake yesterday.
10. He (brung, brought) me a basket of grapes.
11. The principal (wrote, writ) me a letter of introduction.
12. Yesterday mother (give, gave) me money for my lunch.

II. People who are not careful of their pronunciation sometimes mispronounce the past tense of the verbs *drown*, *climb*, and *ask*, saying "drownded," "clumb," "ast," for *drowned*, *climbed*, *asked*.

Let the pupils in one aisle ask each of the following questions in turn, and the pupils in the aisle opposite answer, using the past tense of the verb and pronouncing it correctly.

Example. Did you climb the tree? I climbed the tree.

1. Did Jack climb the beanstalk?
2. Did the thief climb over the garden wall?
3. Did the chamois climb the Alps?
4. Were many of the people on the *Lusitania* drowned?
5. Was the life saver finally drowned?
6. Were you nearly drowned when your boat capsized?
7. Did you ask him the question?
8. Have you asked permission?
9. Did you ask for a glass of water?
10. Have you been asked to help at the sale?
11. Were you asked yesterday?

Use of the Present Tense to Give Vividness

Read the selection below. In what tense is it written? Notice how much more lifelike and vivid it is made by being written in the present tense. The author writes as though he were describing the incident at the time of its occurrence. Just by a skillful use of verbs he makes us see and feel a scene that was really enacted nearly a century and a half ago.

Change the italicized verbs to the past tense, noting how much more remote and unreal the happenings become. Remember this in writing an incident that you wish to make very real and dramatic.

THE DECLARATION OF INDEPENDENCE

It *is* the fourth day of July, 1776.

In the old State House in the city of Philadelphia *are gathered* half a hundred men to strike from their limbs the shackles of British despotism. There *is* silence in the hall — every face *is* turned toward the door where the committee of three, who *have* been out all night penning a parchment, *are* soon to enter. The door *opens*, the committee *appears*. The tall man with the sharp features, the bold brow, and the sand-hued hair, holding the parchment in his hand, *is* a Virginia farmer, Thomas Jefferson. That stout-built man with stern look and flashing eye *is* a Boston man, one John Adams. And that calm-faced man with hair drooping in thick curls to his shoulders, that *is* the Philadelphia printer, Benjamin Franklin.

The three *advance* to the table. The parchment *is* laid there. *Shall* it be signed or not?

Time in Narration

One of the blunders beginners in composition make most often is changing the time in telling a story. For instance they will write :

1. Long ago a poor woodcutter *lived* with his wife and children on the edge of a forest. Early every day he *goes* out to chop wood which he *takes* to the town to sell.

2. The sun *is* just *setting* behind the distant hills. A peasant and his wife *are working* in the fields, when, softly through the still air, they *heard* the sound of a bell.

In the first of these paragraphs the writer began with the past tense *lived*, and then suddenly changed to the present, *goes* and *takes*. If in the beginning he imagined that the woodcutter lived long ago, he should not in the next sentence imagine him as living and working to-day. How should the verbs *goes* and *takes* be changed?

Notice the verbs in the second paragraph. What is the trouble there? How should they be changed?

Your study of tense should help you to avoid mistakes of this kind in your writing. Be very careful if you begin telling something in past time to keep your verbs in the past tense, and if you begin telling something in present time to keep your verbs in the present tense.

ORAL EXERCISE

In the following selections the tenses of the verb are confused. Read them aloud, making the verbs of each agree in time. Let some of the selections express present. others, past time.

1. The lumber-jack, as befits his wild, free, out-of-doors life, dresses roughly and bunks in rude shacks. Throughout the long winter he felled trees and hauled them to the river. When spring came and put an end to lumbering he began "to drive" the logs. This is a difficult task and one that requires a quick eye, steady nerves, presence of mind, and great agility.

2. Soon the train came in. As it approaches, the loungers on the platform wake up and groups of people from all directions hurry toward the station, for the arrival of the train was the great event of the day in quiet little Summerville.

3. Diamond Lake, a large pond high up among the hills, is so difficult to reach that not even the fishermen of the neighborhood knew what speckled beauties lurked in its depths.

4. Rip Van Winkle went up the mountain to hunt. Here he met a number of queer little dwarfs who offer him some liquor. Rip takes a good long drink and falls asleep. He slept for twenty years.

Punctuation — Parenthetical Expressions

Notice the first sentence about the lumber-jack at the top of this page.

There are two uses of the comma shown in the sentence, one with which you are familiar and another to which your attention has not yet been called. Why are commas used after the words *wild* and *free*?

Read the sentence again, this time omitting the words *as befits his wild, free, out-of-doors life*. These words are, in a way, thrown into the sentence. They are not strictly necessary to the thought, which is that the lumber-jack dresses roughly and bunks in rude shacks.

Read the following sentences :

1. This rug, I assure you, is a real antique.
2. Italy is, indeed, a wonderful land.
3. New York is, according to the latest statistics, the largest city in the world.

Read these sentences again, omitting all the words or groups of words that are not absolutely necessary to the thought of the sentence. How are these words separated from the rest of the sentence?

A word or a group of words that is not absolutely necessary to the thought of the sentence, but that is thrown in as an explanatory or side remark, is called a **parenthetical expression**.

Parenthetical expressions are usually set off from the rest of the sentence by commas.

Read the following sentences :

1. Diamond Lake, a large pond high up among the hills, is difficult to reach.
2. Edison, the famous inventor, began life as a newsboy.
3. We, the people, are to blame for this condition.

Notice that in the first sentence the noun *pond* is used to explain *Diamond Lake*, and in the second sentence *inventor* is used to explain *Edison*. What explanatory noun in the third sentence explains *we*? Such explanatory substantives as *pond*, *inventor*, and *people* are called **appositives**.

An appositive is a substantive used to explain another substantive that denotes the same person or thing. An appositive is usually set off from the rest of the sentence by commas.

WRITTEN EXERCISES

I. Copy the following sentences, setting off the appositives and parenthetical expressions by commas:

1. Dickens the author of the letter on page 83 was a great novelist.
2. Stevenson too was a novelist of note.
3. The great ocean liner the *Titanic* was struck by an iceberg.
4. All business houses are closed on July 4 the birthday of our country.
5. Where may I ask are you going?
6. War was declared by the President Woodrow Wilson.
7. This is indeed a lonely spot.
8. The flag for the time being was lowered.
9. No, no lives were lost I am thankful to say.
10. John Hanson the judge is wise and just.

II. Though a parenthetical expression is not absolutely necessary to the meaning of a sentence, it does add something to the thought. In "New York is, according to the latest statistics, the largest city in the world," the parenthetical expression *according to the latest statistics* adds authority or force to the statement that New York ranks first in size among the cities of the world. In "The old woman comes regularly, for what reason I cannot imagine, to that lonely and desolate spot" the parenthetical expression *for what reason I cannot imagine* emphasizes or adds force to the old woman's mysterious action.

Use the following as parenthetical expressions or appositives in sentences of your own. Try in some cases to

make the parenthetical expression add force or emphasis to your statement.

however

Shakespeare

on my word of honor

without exception

with captain, crew, and passengers

the Governor of the State

as you well know

yes

by all means

therefore

III. Study the following paragraph, noticing especially the punctuation. What appositive do you find in it? what parenthetical expressions?

Write the paragraph from dictation. When you have finished, look your work over to be sure that you have made no careless mistakes; then correct it by comparing it with the book.

THE MILITARY HAND SALUTE

The little salute, the most common thing in a soldier's life, is often misunderstood. It does not mean the bowing down of an inferior to a haughty superior. It is, rather, the sign of a proud fellowship in arms. The custom, in fact, comes down to us from the days of knighthood. It was ever the habit of gallant knights to greet one another on the road by raising the vizor. Indeed, the clicking up of the vizor was a courtesy never neglected on the road or in the lists before the tilting match. The military hand salute is simply the survival of this old custom.



Written Composition — Personal Experiences — Present Tense

Write a paragraph to which you can give the title *What I Do*. Be sure to keep all your verbs in the present tense. Use one of the following suggestions as a topic :

1. When in the dead of night I am awakened by a strange noise.
2. When my little brother (or sister) asks me if there really is a Santa Claus.
3. When I find myself without money and too far from home to walk.
4. When I am caught in a sudden shower with a brand new dress on.
5. When I oversleep and find that I have only about half enough time to get ready properly and reach school on time.

These paragraphs written in the present time should be very vivid and dramatic. Try to make them so.

In the first one make your hearers feel the shivers that you feel. Some of the following words may help you to make your account a thrilling one.

afraid	weird
terror-stricken	mysterious
horrified	uncanny
fear	dreadful
paralyzed	fright
scared	haunted

In the second sketch try to show your uncomfortable position. Perhaps you do not want to destroy the child's faith in his favorite saint, yet you are unwilling to tell an

untruth. How do you meet the situation? Or perhaps you want to tell him the truth and substitute the real spirit of Christmas, thus starting the little inquirer's interest in giving as well as receiving.

See if some of the following words will help you :

belief	happiness	joy
faith	doubt	answer
confidence	question	persuade
trust	distrust	convince
pleasure	suspicion	assure

In the third sketch the following words or groups of words may be helpful in showing how you solved the problem.

helpless	desperate	search wildly
consternation	predicament	timidly approach
dismay	plight	gather up my courage

In the fourth sketch the words below may help to picture your plight :

torrent	flood	forlorn	finery
deluge	drench	disconsolate	wet through
downpour	soak	sadly	unexpected

In the fifth sketch find just the right words to make others see the hustle and scramble that takes place. Perhaps some of these will help :

jump	swallow	hustle	hurry
leap	rush	plunge	run
snatch	fly	scramble	breathless

Read your sketches aloud, criticize your own work and that of the others for the points suggested in Chapter One, on page 6, and especially for the tense of your verbs. Decide by vote which pupils have written the best paragraphs.

Written Composition — Personal Experiences — Past Tense

Write a short sketch, this time giving it the title, *What I Did*. Be sure to keep your verbs in the past tense. Use one of the following suggestions :

1. When I tore my new dress the first time I wore it.
2. When I rushed up from behind and slapped a stranger on the back, thinking it was a friend.
3. When I went to a party the day before I was invited.
4. When I wore my new football trousers and the other fellows made fun of me.
5. When the conductor came and I could not find my fare.
6. When I was "speaking a piece" and got stage fright.
7. When I knocked over a glass of water at the dinner table of a friend I was visiting for the first time.
8. When the collection plate in church stopped before me and I found my pocket empty.

Before you begin your sketch, talk the different subjects over in class, discussing the possibilities of each. Next, working all together, make out a list of good words to use in each sketch, writing them on the board as they are suggested. When you have decided upon your subject, make

a copy of the words that were mentioned for your sketch and use as many of them as seem to fit your needs.

When you have finished your work, read it aloud to yourself, being on the watch especially for a mistake in tense. When all the sketches have been read in class, decide by vote which pupils wrote the most amusing ones, and have these read to some other class.

The Agreement of the Verb with Its Subject

You have perhaps heard people say :

“John and Tom is going” instead of “John and Tom *are* going.”

“Was you late to school?” instead of “*Were* you late to school?”

“He don’t look well to-day” instead of “He *doesn’t* look well to-day.”

If you practice the correct forms of these verbs often enough, you can train your ear to recognize them and your tongue to use them. But in a matter of such importance as speaking and writing correctly it is helpful to learn *why* one form is wrong and the other correct.

Number and Person

You have learned that nouns and pronouns have two numbers—singular and plural—according to whether they mean one person or thing or more than one. If you will turn to the list of pronouns on page 26, you will see that most of them refer to persons, and that some of these so-called **personal pronouns** represent the person speaking, others the person spoken to, and still others the person spoken of. These pronoun forms that could be used as

subjects of a verb may be arranged in the following table showing their number and person :

	SINGULAR NUMBER	PLURAL NUMBER
<i>First Person</i>	I	we
<i>Second Person</i>	you	you
<i>Third Person</i>	he, she, it	they

A **personal pronoun** shows by its *form* whether it denotes the person speaking, the person spoken to, or the person or thing spoken of.

Nouns almost always name the person or thing spoken of ; therefore, like pronouns of the same kind, they are said to be in the third person.

Verbs are said to have the same number and person as their subjects. If you use the pronouns in the table above as subjects of the verb *help*, this will become clearer, and you will see also whether there are changes in the forms of the verb to show the person and number of the pronouns.

Present Tense of Help

	SINGULAR NUMBER	PLURAL NUMBER
<i>First Person</i>	I help	We help
<i>Second Person</i>	You help	You help
<i>Third Person</i>	He (She or It) helps	They help

You will see that the verb form of the third person singular is the only form that differs from the others. What is that difference? This is true of all verbs except *be*, which is inflected in the present tense on the next page. Notice how the forms of this verb change. Memorize them.

Irregular Verb Be

	SINGULAR NUMBER	PLURAL NUMBER
<i>First Person</i>	I am	We are
<i>Second Person</i>	You are	You are
<i>Third Person</i>	He (She or It) is	They are

You are now ready to understand the most important rule in the use of verbs :

A verb agrees with its subject in number and in person.

ORAL EXERCISE

In the following sentences prove by the rule of agreement that the verb form is correct. There will be no trouble in the proper use of *don't* and *doesn't* if you will remember that *don't* is a contraction of *do* and *not*, and *doesn't* a contraction of *does* (third person singular) and *not*.

Example. It doesn't seem fair.

The correct form to use is *doesn't* because it is third person singular and therefore agrees with the subject *It*, which is third person singular.

1. God helps those who help themselves.
2. Experience keeps a dear school, but fools will learn in no other.
3. By the faults of others wise men correct their own.
4. Opportunity doesn't knock twice at one door.
5. Two heads are better than one.
6. Things don't turn up in this world until some one turns them up.
7. It doesn't matter.
8. Is there any school to-day?

Practical Applications of Rule of Agreement of the Verb with Its Subject

You are now familiar with the simple principle that a verb must agree with its subject in number and in person. There are many instances, however, where it is not as easy as it sounds to apply this rule.

A

Examine carefully the following sentences :

1. He and I are going.
2. You and she are coming.
3. John and Tom and I do our work together.

In the first sentence what is the subject? How many persons are going? As a verb should agree with its subject in number, what form of the verb should be used, the singular or the plural? Explain why *are coming*, which is a plural form of the verb, is used in the second sentence. Explain why *do*, which is a plural form of the verb, is used in the third sentence.

*Two or more singular subjects connected by **and** require a plural verb.*

ORAL AND WRITTEN EXERCISES

I. Combine each of the following pairs of sentences into one sentence having two singular subjects connected by *and*. Be careful to have the verb agree with its subject in number. What number will your subjects be?

- | | |
|---|---|
| 1. { The kitten plays ball.
{ I play ball. | 2. { John sees the parade.
{ His friend sees the parade. |
|---|---|

3. { Mary takes lunch at school.
Tom takes lunch at school.
4. { He is tired from the day's work.
I am tired from the day's work.
5. { The bird sits on the twig.
Its mate sits on the twig.
6. { He has some lessons to study.
She has some lessons to study.

After you have combined the sentences, repeat them aloud until they sound correct to you.

II. Write the following groups of words as subjects of some verb in the present tense:

1. You and I
2. She and I
3. You and Tom
4. John and Rob
5. The dog and the cat
6. The sun and the moon
7. The biplane and the monoplane
8. The French soldier and the American soldier
9. The spider and the fly
10. The horse and its rider
11. The magazine and the newspaper
12. The woman and the child
13. The ant and the grasshopper
14. He and I
15. Paul and I
16. Ruth, Agnes, and Laura
17. A bluebird, a wren, and an oriole
18. My coat, my hat, and my umbrella

B

Find the subject of each sentence below :

1. John, as well as his brothers, was late this morning.
2. The boat, with captain and crew, was lost.
3. The account of his adventures was interesting.
4. Every one of my friends and neighbors agrees with me.

You will see that *John* is the subject of the first sentence, and that the group of words *as well as his brothers* is a parenthetical expression thrown into the sentence, but not in any way affecting the person and the number of the verb. The assertion made is that *John was late this morning*. As *John* is singular number, the form of the verb used with the third person singular number is correct. Sometimes, in sentences like the above, persons incorrectly use a plural verb under the impression that because a plural noun stands near the verb this plural noun must be the subject.

What is the subject of the second sentence? What is the parenthetical expression? Why is the singular form of the verb used? What is the subject of the third sentence? Does the sentence state that the *adventures* were interesting or that the *account* of them was? Is *account* singular or plural? Notice carefully the fourth sentence. Does the sentence state that the friends and neighbors agree with me or does it state that *every one* of them agrees with me? What, then, is the subject? Is it singular or plural? What form of the verb should be used with it? With what letter does the third person singular of the present tense always end?

ORAL AND WRITTEN EXERCISES

I. Copy the sentences below, leaving a blank space for the verb. Study each sentence carefully and draw a line under the subject substantive. When by so doing you have shown exactly with which word the verb should agree, supply the correct form of the verb.

1. The large hotel, as well as five or six smaller houses, — (was, were) destroyed by the fire.

2. The story of Colonel Roosevelt's travels through African jungles — (are, is) very interesting reading.

3. The cat, together with her four kittens, — (was, were) given away.

4. Each private of the company, no less than the officers, — (deserve, deserves) credit.

5. The history of France, of England, of Russia, and of Germany — (throw, throws) light on the Great War.

6. The study of arithmetic and other branches of mathematics — (helps, help) us to solve many practical problems.

7. The cost of the children's shoes, in addition to the sum paid for keeping them repaired, — (amount, amounts) to a good deal.

8. The price of tablets, pencils, and books — (has, have) advanced in the last year.

II. Change sentences 1, 3, 4, so that the subject of each will be two nouns connected by *and*. Notice how this change will affect the person and number of the verbs.

III. Fill the blanks in the following sentences with *is* or *are*.

1. Mary and John — going.

2. Mary, as well as John, — going.

3. Mary, instead of John, — going.
4. Mary, escorted by John, — going.
5. — Mary and John going?
6. — Mary, as well as John, going?
7. — Mary, instead of John, going?

C

Notice the sentences below :

Either John or Tom has the key.

Neither Mary nor Ruth is invited.

What is the subject of the first sentence? How many persons have the key? Is the subject singular or plural?

In the second sentence how many are invited? You notice that, as far as this sentence tells us, *no one* or *not one* is invited. Is the subject, therefore, singular or plural?

*When two singular subjects are connected by **or** or **nor**, the subject is singular and the singular form of the verb should be used.*

ORAL AND WRITTEN EXERCISES

Combine each of the following pairs of sentences into a sentence having two singular subjects connected by either *or* or *nor*.

The connective *or* is usually accompanied by the connective *either*, and *nor* by *neither*. These words are generally used in pairs.

In each of your sentences use these connectives in pairs. For example :

Either John *or* Tom is to blame.

Neither John *nor* Tom is to blame.

1. { James is coming.
Rob is coming.
2. { The bird is in the nest.
Its mate is in the nest.
3. { The man owns property.
His neighbor owns property.
4. { The hare wins the race.
The tortoise wins the race.
5. { The boy gets the nuts.
The squirrel gets the nuts.
6. { "Treasure Island" interests me.
"Ivanhoe" interests me.

In considering two singular subjects connected by *or* you will once more have to study the verb *be*. You remember that this verb has a different form for each person in the present tense singular number.

<i>First Person</i>	I am
<i>Second Person</i>	You are
<i>Third Person</i>	He (She or It) is

If this is the case, what shall we do in a sentence like the one below?

Either you or I —— invited.

If we made two statements of this they would be :

You *are* invited.

I *am* invited.

From these two sentences you see that *are* is used with the second person singular number and *am* is used with the first person singular number.

Now the question is, when these two pronouns are put together and connected by *or*, which *form* of the verb should be used? This rule will guide you :

*When the verb **be** has for its subject two or more pronouns in the singular connected by **or** or **nor**, the verb agrees in person with the pronoun nearest it.*

Therefore in the sentence just studied it would be correct to say, "Either you or I *am* invited."

In the sentence " — he or I to blame," which pronoun stands nearer the verb? What form of the verb should you use with *he*?

ORAL EXERCISE

Using the directions given above, supply the correct form of the verb *be* in the present tense in each of the following sentences :

1. Either you or I — expected to go.
2. Neither he nor I — invited.
3. — she or I nominated?
4. — you or he elected?
5. Either you or he — sure to get it.
6. Neither you nor I — to blame.
7. Either he or they — expected to yield.

The Verb *Be* — Past Tense

Fortunately every verb in our language has the same form throughout the past tense, except the troublesome verb *be*. Notice the forms of *be* in the *past tense*.

	SINGULAR NUMBER	PLURAL NUMBER
<i>First Person</i>	I was	We were
<i>Second Person</i>	You were	You were
<i>Third Person</i>	He (She or It) was	They were

Say these over and over until you remember them. You see that *was* is used for the first person singular number, and that *were* is used for the second person singular number and for all persons of the plural number. Why is it incorrect, therefore, to say, "Was you at the circus"?

ORAL AND WRITTEN EXERCISES

I. Fill in the blanks in the following sentences with the correct form of the verb *be* in the *past* tense:

1. John and I — there early.
2. — you there?
3. — he?
4. — Mary and her mother?
5. — they on time?
6. She and I — down town yesterday.
7. — he on time?
8. Both my arithmetic and my geography lessons — hard.
9. Mary, Kate, and Bess — out walking together.
10. — Lucy with them?
11. — Elizabeth and Ethel with them also?
12. — the circus interesting?
13. — there one trained elephant or — there several?
14. — August a warm month?
15. — December and January very cold?
16. — April more pleasant than May?
17. — May and June rainy months?

18. — you a friend of his?
19. — he a friend of yours?
20. — he and she your friends?
21. — there a nest in the tree?
22. — there apples on the tree?
23. We — in New York last winter.
24. — you tired by your long trip?

II. Write declarative sentences, using the following words as subjects of the correct form of the verb *be* in the past tense :

You	We
I	They
He	You and I
They	He and she
It	Mary and Ruth

Negative Contractions

Often a negative assertion is contracted as in the following :

He isn't tired, *for* He is not tired.

They aren't interested, *for* They are not interested.

This contracted form of the negative is often used in questions.

Isn't he tired?

Aren't they interested?

You may have heard careless persons say :

"He ain't tired" or "Ain't he tired?" instead of "He *isn't* tired" or "*Isn't* he tired?"

"They wasn't interested" or "Wasn't they interested?" instead of "They *weren't* interested" or "*Weren't* they interested?"

"It don't work" or "Don't it work?" instead of "It *doesn't* work" or "*Doesn't* it work?"

The way to find the correct negative form is first to get the form that would be correct without the negative and then to add *not*, or the contraction of *not*, to the auxiliary verb. For example, in the first sentence above, the form for the third person singular number is "He *is* tired" or "*Is* he tired?" By adding the contraction of the negative you get "He *isn't* tired" or "*Isn't* he tired?"

In the second sentence the form for the third person plural number is "They *were* interested" or "*Were* they interested?" By adding the contraction of the negative *not* you get "They *weren't* interested" or "*Weren't* they interested?"

The form for the first person singular number is *I am*. The negative form for this is *I am not* (contraction, *I'm not*) or *Am I not?* There is no such word as "ain't."

ORAL EXERCISES

I. Practice saying the following over and over:

I am. I am not. I'm not.

We are. We aren't.

You are. You aren't.

He is. He isn't.

They are. They aren't.

She is. She isn't.

It is. It isn't.

Am I? Am I not?

Are we? Aren't we?

Are you? Aren't you?

Is he? Isn't he?

Is she? Isn't she?

Is it? Isn't it?

Are they? Aren't they?

II. Fill the following blanks with the correct form of the verb *be*:

1. I —— not sure that you ——n't making a mistake.
2. Mary ——n't well and her mother ——n't going to allow her to go to school.
3. The people of the country ——n't prepared for the coal shortage.
4. —— I not late?
5. ——n't you afraid?
6. ——n't she your friend?
7. ——n't they frightened?
8. ——n't it strange?

Double Negatives

In the contractions above, the adverb *not* is used as a part of the verb. When the verb thus makes a negative assertion, it is unnecessary and incorrect to use the adjective *no* to denote the absence or lack of a quality or thing.

You may say:

"I *have no* time" or "I *haven't any* time" but you *must not* say "I haven't no time."

Not only should *no* or *none* or *nothing* be avoided after the negative form of the verb, but also the adverbs *hardly* and *scarcely*, which contain a negative idea.

You may say "I *can* hardly hear him," but not "I can't hardly hear him."

When a negative word is used to denote the absence of a quality or a thing, use the simple or positive form of the verb, not the negative form.

WRITTEN EXERCISE

Write sentences, expressing the lack of the following in two ways: (1) By the negative form of the verb. (2) By using the adjective *no* with the positive form of the verb.

time	car fare	tablet
money	skates	football
playmate	pen	umbrella

General Review and Drill Exercises

1. Rules for Agreement of Verbs and Subjects.

Write the answers to the following questions in clear, well-expressed sentences:

1. What is the rule that governs the person and the number of verbs?
2. How does a verb in the present tense end when its subject is third person, singular number?
3. When two singular subjects are connected by *and*, is the subject singular or plural?
4. When two singular subjects are connected by *or* or *nor*, is the subject singular or plural?

2. Tenses of Irregular Verbs.

Write sentences, using the following irregular verbs, first in the past tense, then in the future tense. Consult your dictionary, if necessary.

freeze	fly	build
forsake	draw	blow
give	eat	speak

3. Exercise on Agreement of Verbs with Subjects.

Decide which form of the verb in parenthesis to use :

1. Neither boys nor girls (*is, are*) invited.
2. The river, together with all its branches, (*has, have*) been thoroughly explored.
3. The leader of the gang, not to mention several other members, (*was, were*) arrested.
4. (*Is, are*) either of you going to the lecture to-night?
5. You and I (*am, are*) expected.
6. Neither you nor I (*am, are*) expected.
7. A review of the different subjects (*is, are*) necessary.
8. None of us (*is, are*) to be examined.
9. (*Doesn't, don't*) he remember me?
10. That (*don't, doesn't*) matter.

4. Correct Use of *Have* and *Got*.

The verb *get* means "obtain," and the verb *have* means "possess." Do not use these verbs together. When I say "I *have* a book," I imply that I have obtained it; therefore it is unnecessary and wrong to say "I have got a book."

Repeat these sentences until they sound natural :

1. Did you wish me to get you a sled? No, I *have* one already. I *got* it yesterday.
2. What *have* you in your bag? I *have* my books.
3. *Has* he the right answer?
4. We *have* a good ball team.

CHAPTER SIX

SOME EVERYDAY USES OF OUR MOTHER TONGUE

Short Oral Explanations

Hardly a day goes by without your being called upon to make a short explanation of something. You are asked directions for finding a place, for doing a piece of work, or for playing a game.

Suppose you were a stranger in a new school and, wishing to find the lunch room, asked the directions of a passing pupil. Suppose this pupil replied pleasantly, "Oh, it's downstairs behind the gym." Would you be any the wiser? What would "downstairs" mean? Suppose you were on the third floor, would the lunch room then be on the second floor? Where would the gymnasium be in relation to "downstairs"?

You would be absolutely at sea because the explanation you asked for explained nothing. Suppose, as you were standing, doubtful where to go and what to do, that another pupil volunteered the following information: "Are you looking for the lunch room? You go down those stairs at your right to the basement. Then you turn to the left and walk down the hall. The second door on your right is the lunch room." At once you would be master of the situation and your goal would be easily reached.

Suppose a pupil, seeing that you were a stranger, came to you at recess with the invitation to a game of tag, saying :

Won't you join our game of Partner Tag? I'll explain how it's played. All the players except two form into couples and hook arms. Of the two that are free one is It or Chaser and the other is Runner. The rule of the game is that, when the Chaser runs after the Runner, the Runner may save himself by hooking arms with either member of any couple that happens to be near. Whenever the Runner does this, the third member of the group thus formed becomes a Runner and must save himself in the same way. If a Runner is tagged before he can save himself by joining a group, he becomes It or Chaser and the Chaser becomes a Runner. In order to make the game more exciting, all the couples run and twist and turn and do everything possible to keep out of the Runner's way so that he cannot hook arms with them. Come into the game, and you and I will form one of the couples.

With an explanation as clear as this you could join the players and, even if you had never seen the game before, you could play it intelligently.

Read the explanation over carefully and you will see that one reason why it is so clear is that the first point necessary for the player to know is told first, the next point second, and so on in order throughout the entire explanation. It is most important, in giving directions and in making explanations, to mention the various necessary details in their **proper order or sequence**.

Test the explanation of Partner Tag either by playing the game yourselves or by showing another grade how to play it.

ORAL EXERCISES

A number of common explanations are called for below. Before attempting to give them consider :

1. What you are asked to do.
2. The best and clearest way of doing it.

Explanations should always be given in complete sentence form. Be careful to vary the introductory words of your sentences. Do not overwork the word *then*, but substitute for it such expressions as *next*, *after this*, *when this has been done*, *finally*, *by so doing*, *in this way*.

I. There may be some one in the class who has lately moved to the city. Explain to him or her :

1. How to go from your school building to the post office.
2. How to go from the post office to the most important railroad station.
3. How to go from the railroad station to the largest dry-goods store.
4. How to go from the railroad station to your school.
5. How to go from your school to some park.

II. Explain to a younger brother or sister :

1. Why one can "see one's breath" on a cold day.
2. Why ducks' feet are webbed.
3. Why there are thirteen stripes in our flag.
4. Why a thermos bottle keeps hot things hot and cool things cool.
5. Why a ball has to be thrown up but falls down.

III. Explain to some one who does not know :

1. How to look up a number in a telephone book.
2. How to use a "toll" telephone.
3. How to turn in a fire alarm.
4. How your school fire drill is conducted.
5. How to multiply a fraction by a fraction.
6. How to reduce 3 yards 2 feet 6 inches to inches.
7. The difference between a thrift stamp and a war savings certificate.
8. What a Liberty bond is.
9. How to make a scout emergency stretcher.

IV. Make at home a simple model of a kite, or an airplane, or a submarine, or a windmill, or anything else that would interest a child of seven or eight years, and explain how you made it, in language that he or she could understand. Give these explanations in your own classroom first and let your classmates decide who has made the most attractive toy and given the best explanation. Let this pupil take his model to one of the primary rooms at a suitable time and explain it.

Speaking in Public — Good Citizenship

Your school is your community and you will naturally be interested to make it a school of which you may be proud. The better it is, the more you will enjoy it. Would it not be a good plan, therefore, to arrange for frequent class meetings so that school interests may be discussed and everybody may be encouraged to suggest good ideas?

You will find it a great satisfaction to be able to speak well on such occasions, and by your ability as a speaker to make yourself a valuable school citizen. Furthermore, this training in public speaking will be very valuable to you when you leave school and are old enough to become a voter. Every town or city has its political gatherings, its City Club, its Community Center, its Board of Trade, or some organization where common interests are discussed by its citizens. In such gatherings the influential man is the effective public speaker.

Class Meetings

Arrange with your teacher for a meeting of your class at which the topic "How I Can Help My School" will be discussed. Have a number of your fellow pupils selected to speak for a minute or two each upon this topic. If desired, the speakers may be divided into competing teams. It will be helpful to have beforehand a general, informal discussion by all the class, so as to gather a variety of ideas. Then the chosen speakers should be allowed a day or two in which to organize their ideas and prepare their speeches. Let the class decide by vote who is the best speaker and which is the best team.

Pupils of a progressive school will be interested not only in what will improve their own school but also in what is going on in the world outside of school. Therefore two-minute talks on current events will make good material for class meetings. The following directions will tell you more definitely how to prepare for such topics :

(a) Collect all the material possible, read newspapers and magazines, visit the library and look up references, consult persons of experience, discuss the topic at home or with some friend. If your topic is not one that can be "looked up," think about it carefully, exchange opinions with others, and decide just what points you wish to make.

(b) Organize your material so that each thought is in its proper place or sequence, and so that the most important thought is given the most time and emphasis.

(c) Make a written outline with topics and subtopics as indicated below.

(d) With this outline as a guide, practice aloud what you have to say.

A class that "keeps up with the times" will be interested in the following material. Each topic should be taken up by a different pupil or group of pupils, and worked up in the way suggested above.

1. Patriotic Service in Peace and in War.

I. How the soldier serves :

- a. As an infantryman.
- b. As an artilleryman.
- c. As a marine.
- d. As an aviator.

II. How the doctor serves :

- a. In caring for the wounded in the hospitals.
- b. In giving first aid "at the front."
- c. In the laboratory, studying the cause of and the cure for diseases, such as tuberculosis, yellow fever, etc.

- III. How the farmer serves :
 - a.* By planting necessary foods.
 - b.* By cultivating as much ground as possible.
 - c.* By raising sheep, cattle, etc.
- IV. How the miner serves :
 - a.* By giving the world coal, iron, etc.
 - b.* By refusing to strike at critical times.
- V. How the factory worker serves :
 - a.* By doing good, faithful work.
 - b.* By giving the world necessities.
- VI. How the women of the country serve :
 - a.* By knitting, sewing, etc., for soldiers in time of war.
 - b.* By conserving food.
 - c.* By training "future citizens."
- VII. How the Red Cross helpers serve :
 - a.* As ambulance drivers.
 - b.* As nurses.
 - c.* As relief corps in times of emergency.
- VIII. How the boy and the girl scouts serve.
- IX. How each boy and girl in the country can serve.

Select nine pupils or groups of pupils, giving one of the topics above to each. Let each pupil then prepare his topic carefully and give the result of his work when his turn on the program arrives. You will see that under some of the topics a few subtopics or points are suggested. Do not simply mention these in lists, but introduce them, one at a time, explaining each as fully as you can and giving examples to prove that what you say is true. If your topic happens to be one of those already partially worked out, add any other points that you may think of to those given. If your topic has no points suggested, work it up according to the directions given.

You may, of course, add other topics if you care to. Talk the matter over in class, and if you decide that you would like to add to the list of servers, you might give a topic to the Y. M. C. A., the Y. W. C. A., the Knights of Columbus, or any other organization or set of workers, such as shipbuilders, that do much to serve the country both in time of war and in time of peace.

2. Our Forests

No subtopics are given in this list. You might work out subtopics in class, or in class groups, with the help of your teacher, each pupil contributing.

- I. Where the great forest sections of our country are located.
- II. The effect of forests upon climate.
- III. The animal and bird life of forests.
- IV. The life and work of lumbermen.
- V. The uses of lumber.
- VI. The food products of the forest.
- VII. The part forests play in the paper industry.
- VIII. The part forests play in the turpentine industry.
- IX. Why our forests should be conserved.
- X. How our forests are being conserved.
- XI. The interesting and helpful service of government foresters.

3. Patriots' Day

Give instances of acts of patriotism in the lives of each of the following great citizens. What great service did each render? Add or substitute the names of other patriots in whom you are especially interested.

- | | |
|------------------------|------------------------|
| I. George Washington | VI. Abraham Lincoln |
| II. Nathan Hale | VII. Clara Barton |
| III. Benjamin Franklin | VIII. Woodrow Wilson |
| IV. Betsy Ross | IX. Theodore Roosevelt |
| V. Thomas Jefferson | X. General Pershing |

Written Explanations

Short oral explanations, such as you were asked to give in the early pages of this chapter, do not always answer the purpose. When another person wishes to make a certain thing that you have made, or to do a certain thing that you know how to do, it may become necessary for you to write a full and clear explanation of what to do and how to do it.

Read the following explanation :

OUR JUMPING EQUIPMENT

Did you ever try to learn to jump over a rope? If you have experienced the exasperation of having your companions lower it just as you had gathered your forces for a great leap, or of seeing them in their excitement raise it until it hits your chin, you can appreciate the circumstances that drove us to devise better equipment for our school yard.

We selected a shady spot under a maple whose lower branches had been trimmed off, giving us a clear running way of at least fifteen feet.

We next planted a stake in the ground at the approximate place where we wished to have one corner of our rectangular jumping pit. To this we fastened a stout string, drawing it taut to a second stake which we placed on a line with the first at a distance of six feet. With a sharp stick we traced a line

in the dirt from stake to stake, to serve as a marker for one edge of the rectangle. In similar fashion, by careful measurement and frequent use of a T-square, our stick-and-string arrangement enabled us to outline a pit six feet long by four feet wide, which was then spaded up and raked until the loosened earth was soft enough for the most inexperienced jumper to land on, without fear.

The matter of standards was a bit more tedious and required shopwork. It involved the measuring and sawing of two wooden uprights some five feet high and two inches wide and thick, and the nailing to the bottom of each of these pieces three slanting wooden supports, each two feet long, to furnish a secure and steady base. Next, beginning at the point just above where the base supports were fastened to the uprights, we drove wire nails up the entire height of our uprights at intervals of one inch. These nails we allowed to protrude on the opposite side of the uprights for about two inches, in order to support the rope to be jumped over and to regulate its height. We then made two small burlap bags, filled them with sand, and fastened them securely at the two ends of a nine-foot piece of clothesline. These were to insure a taut rope during a jump.

When our shop preparations were completed, we triumphantly bore the products of our toil to the chosen spot and set them up opposite one another at the edge of the pit.

The white wood of the uprights with the fresh rope connecting them seemed to our eyes a mammoth H predicting Hope, Height, and Happiness, at least in so far as high jumping at the Prospect School was concerned.

In writing explanations that are rather long and complicated, it is very necessary to keep in mind the exact order of the various steps in the process. A written outline giving topics and subtopics will be very helpful.

A written outline of "Our Jumping Equipment" on page 161 might be made as follows :

- I. Our need of a jumping equipment.
- II. Necessary parts of a good equipment.
 - a.* Place.
 - b.* Jumping pit.
 - c.* Standards.
 - d.* Markers for rope.
 - e.* Sand bags.
- III. Results of our labor.

If you have no good jumping equipment at your school, follow the directions above and make one.

WRITTEN EXERCISES

Written explanations like the one above require great care. Each step must be described fully and in its proper order. Make your explanations so clear that any one interested could use your directions and make one of the articles for himself. Explain one or more of the following. Before you begin to write, make an outline like the one above.

1. How to make good popcorn balls.
2. How to construct a silo.
3. How to mark out a tennis court.
4. How to make a lobster trap.
5. How to make a fireless cooker.
6. How to make fudge or butter scotch.
7. How to make a sun dial.
8. How to make paper from rags.
9. How to make a bird house.
10. How to make a handkerchief case.
11. How to make book ends.

Vocabulary — Synonyms

The following words are selected from the explanation of the jumping equipment on page 161. See how they are used in the explanation. If you are in doubt as to the meaning of any word, look it up in the dictionary. Write the words on the board and under each write as many **synonyms** as the class, all working together, can suggest.

devise	mammoth	exasperation
protrude	approximate	insure

Oral Explanations

Explain orally to the class one or two of the following. Prepare yourself carefully beforehand by making an outline, in order that your explanation may be clear and full.

1. The Dead Letter Office.

Let your explanation include where it is, what it is, how it is managed, what is done with the letters, and anything else of interest that you can find out concerning it.

- | | |
|-----------------------------|---------------------|
| 2. The S. O. S. Call. | 5. A Good Cartoon. |
| 3. The Wireless Telephone. | 6. A First Aid Kit. |
| 4. How to Read a Gas Meter. | 7. A Barometer. |

Bring to the class the thing you are talking about whenever you can do so. When you cannot have the object itself to show, put drawings on the board if you can make your explanation clearer by doing so. Test the clearness of your explanations by calling upon your classmates in turn to repeat the successive steps in the explanation you have given.

Written Explanations — Topic Sentence

In a recent lesson you gave a number of short oral explanations, and you probably learned from the way they were received that it is most important in composition of this kind :

- (1) To say exactly what you mean.
- (2) To give all necessary details.
- (3) To mention these details in their proper order or sequence.
- (4) To give no information that does not help to make clear the thing you are explaining.

Be careful in all explanations, whether oral or written, to keep these four points in mind.

We often have occasion to explain things in letters. We write to a friend explaining why we are going to move, why we cannot join him in some trip, why we like one kind of work better than another, or why we prefer country life to city life.

Read the following letter which contains an explanation of the kind we often have to give :

Camp Moonshine, N. H.

July 15, 1920

Dear Jack,

I am going to tell you all about our camp, in the hope that you will come up with us next summer. To begin with, we are on Lake Moonshine in the White Mountains, a perfect spot for a camp. There are about fifty of us all together. The little chaps have their tents with councilors to look out for them, and they have their games and many of their hikes all by themselves. We older fellows have our own quarters, and

while we are kept pretty busy we have more time to ourselves than the younger boys have. When I say "busy," don't think of me with my nose to the grindstone. I mean busy rowing, sailing, swimming, and climbing. On hot days we practically live in the water. Last week we climbed Mt. Washington, spent the night on the top, and got up early to see the sun rise. It was great! And I never tasted anything better than the breakfast we cooked 'way up there — hot coffee and bacon and flapjacks!

It is just the kind of life you would love. Last, but not least, the fellows are fine, every one a "good sport." You must come next year.

Your friend,
Robert Allen

What is the subject or topic of this letter? Read the first sentence. You will see that it states in a general way the topic of the whole paragraph. Such a sentence is called a **topic sentence**. Every other sentence in the paragraph should explain or add to the topic sentence. In this case each sentence should arouse Jack's desire to go to the camp next summer. Test each one to see whether it does this. What is the topic sentence in the following? Notice whether every other sentence in the paragraph explains or adds to the topic sentence.

Evening gradually descended upon lake and garden. Bats flew whirring past the open doors and windows, and from the water rose the croaking of the frogs. As the moon climbed higher in the sky, a nightingale began her song, which was soon answered by her mate in the thicket beyond. A slight breeze shivered among the trees; it was but the breath of the spring night.

ORAL AND WRITTEN EXERCISES

I. Read the following paragraphs and select the topic sentence of each. Test every one of the other sentences, noticing what they add to the topic sentence.

CONSERVATION OF WILD ANIMAL LIFE¹

The question of the conservation of wild animal life in our country is one that affects the lumber pile, the market basket, and the dinner pail. Originally our fields and forests held game in such marvelous variety and numbers that the supply seemed inexhaustible. With the coming of white men and firearms all this changed. The buffalo was wantonly killed until he became almost extinct. The antelope and elk that for years furnished the meat supply of the pioneer were slaughtered, in some instances solely for their branching antlers. Many species of birds formerly common to the United States have been totally exterminated, and others have barely escaped that fate. All told, the amount of game to-day is only two per cent of what it was fifty years ago. This wholesale destruction of wild life has upset the balance of nature. Without the birds, insect pests have increased enormously, and orchards and forests have been laid waste to an alarming extent.

OVERTON PRICE (*Adapted*)

THE FOREST RANGER¹

The United States has within its borders more than one hundred great national forests, each one of which has its body of forest rangers. The work of the forest ranger is to guard and protect the forest. From sunrise to sunset he or one of his assistants keeps watch in his high observatory to discover the first sign of fire. If he sees a column of smoke in the distance,

¹ From "The Land We Live In" by Overton W. Price, copyrighted, 1911, by Small, Maynard and Company, Incorporated. Reprinted by permission of the publishers.

he locates the spot on the map as nearly as he can, and then telephones to other rangers in the vicinity. They hasten to the



Penn. Dept. of Forestry

scene and fight the fire, sometimes for hours, and sometimes for days and nights, with scarcely a moment's pause or rest. When the ranger is not fighting a fire, he is by no means idle. He builds new roads and keeps the old ones in repair so that he may easily go from point to point in case of fire. He puts up new telephone connections and mends broken wires. He tramps about, locating and marking trees that should be cut down. He keeps a lookout for poachers who may attempt to steal some of Uncle Sam's timber.

Last, but not least, he instructs the camper and the hunter and the picnicker in the value of the forest and in their duty in caring for it. You may see some of his placards any day as you go through his preserves.

OVERTON PRICE (*Adapted*)

II. Find and read aloud several good topic sentences in your history textbook.

III. Write an explanatory letter of one paragraph to a friend, using the following for your topic sentence, though it will probably not be the first sentence of your letter :

“Men of Iron” (or any other book) is one of the best books I ever read.

Be sure to make every sentence of your paragraph explain your topic sentence by showing how interesting the book about which you are writing is.

IV. Write, either in a letter or in ordinary composition form, an explanation using one of the following statements as a topic sentence. *Do not introduce anything into the paragraph that does not relate to your topic sentence.*

1. Spring is at last here.
2. The rain fell in torrents last night.
3. It was the most exciting game I ever saw.
4. A camping trip makes the best kind of vacation.
5. The last meeting of our Literary Club was very exciting.
6. A boy scout is never at a loss in the woods.
7. Last week I attended an outing of the girl scouts.
8. My ride in my friend's automobile was full of adventure.

V. Explain the meaning of one or more of the following proverbs. It would be well to let the proverb be your topic sentence, devoting the composition to an explanation of an experience or an incident that illustrates the truth contained in the proverb.

1. There is no worse robber than a bad book.
2. Keep thy shop and thy shop will keep thee.
3. Birds of a feather flock together.
4. All that glitters is not gold.

CHAPTER SEVEN

HOW TO USE PRONOUNS CORRECTLY

Although there are thousands of nouns and fewer than fifty pronouns in our language, pronouns are much more difficult to use correctly than nouns. The reason for this is that pronouns are very much inflected or changed in form to show change in use or meaning, whereas nouns are inflected very little.

In the following sentences which of the words in parenthesis should be used?

1. Is it (him, he)?
2. (He, him) and I are old friends.
3. There is this difference between you and (me, I).
4. Did anybody call for Mary and (myself, me)?
5. Teacher called Fred and (me, I) to her desk.

You may be in doubt as to which form to use in certain cases, or if you are sure you know, some one may challenge you to prove that you are right. In such situations as this, an understanding of grammar is necessary. Let us now consider, therefore, some of the principles that govern the correct use of pronouns.

Number and Person

Reread what is said about number and person on page 137. If you should rearrange all the personal pronouns in the

list on page 26 according to their number and person, they would be classified as follows :

Personal Pronouns

<i>Singular Number</i>		<i>Plural Number</i>
<i>First person</i>	I, me	we, us
<i>Second person</i>	you	you
<i>Third person</i>	he, him she, her it	they, them

Possessive Pronouns

The words *mine, thine, his, hers, ours, yours, theirs*, and *whose*, when used in place of nouns, are called **possessive pronouns**.

1. Of the three books, *mine* is the most interesting, *yours* is the most instructive, and *his* is the most popular.
2. *Theirs* is the task to break the news.
3. He follows his bent and she follows *hers*.
4. This is John's pencil. *Whose* is the other one?
5. Last week they met at your house ; this week they meet at *ours*.

Do not confuse the possessive pronouns with the possessive adjectives, *my, thy, his, her, its, our, your, their, whose*; as, *my* book, *your* pen. (See page 99.) When *mine, thine, his, hers, ours, yours*, and *theirs* stand in the predicate, they are also possessive adjectives. For example :

What is *mine* is *yours*.

The ventures of dreamland are *thine* for a day.

WRITTEN EXERCISES

I. Copy the personal pronouns from the following paragraph and arrange them in three columns so as to show whether they denote the speaker, the person spoken to, or the person spoken of; that is, whether they are of the first, the second, or the third person. Also select the possessive adjectives.

Of all the birds of our groves and meadows, the bobolink was the envy of my boyhood. He crossed my path in the sweetest weather when all nature called to the fields, but when I, luckless urchin, was doomed to be shut up during the livelong day in the schoolroom. He seemed to mock me and to taunt me with his happier lot. As he flew above my head, his voice, floating down to me, seemed to say, "No lessons, no tasks, no school have I! Don't you envy me?"

WASHINGTON IRVING (*Adapted*)

II. Make a list of the possessive pronouns in the following sentences and a list of the possessive adjectives:

1. She placed her book beside mine.
2. Her child is clever, but mine is more lovable.
3. I do not own an inch of land, but all I see is mine.
4. My mind to me a kingdom is.
5. Thy cruise is over now.
6. Not my will but thine be done.

The Position of the Different Persons

In entering a room is it polite to go first or to let the person with you take the lead? What is true of walking is also true of talking.

In speaking of yourself in connection with others always put the pronoun referring to yourself last. Say :

You and I have been friends. The country needs you and me. He and I went together.

When all three persons are used, put the second person first, the third person second, and the first person last. Say :

You, he, and I will work together.

The club elected you, him, and me.

In speaking of yourself with others never use the pronoun *myself*. Say :

John and I went, *not* John and myself went.

The message was for Kate and me, *not* The message was for Kate and myself.

WRITTEN EXERCISE

Write sentences, using the following groups of pronouns as subjects. Notice the person of each pronoun and be sure to observe the rules just learned in regard to the order in which the pronouns should be written.

I, you

They, we

He, you, I

I, he

She, I, you

We, they, you

Oral Reproduction

The scene described in the story below took place during the Franco-Prussian war when the Germans took from the French the two provinces of Alsace and Lorraine. You will appreciate the sketch doubly when you remember that in the recent World War these very provinces were restored to the French.

Read the story slowly and thoughtfully, trying to see and feel things just as the author describes them — the quiet, busy schoolroom, the broken-hearted old master going bravely through his last day's work, the unaccustomed visitors, and over all the feeling of strangeness and of sadness at the change that is about to take place.

THE LAST LESSON IN FRENCH

That morning I was late in going to school and was much afraid of being scolded, but as I entered the room Master Hamel



MASTER HAMEL

looked at me without anger and said very softly, "Go to thy place quickly, my little Franz. We were going to begin without thee."

I went to my place and seated myself at once at my desk. When I recovered a little from my fright, I noticed that our master wore his beautiful frock coat, his finely ruffled frill, and his black silk

embroidered cap. But what surprised me most was to see some of the old village people seated on the benches at the end of the room. There were old Hansen with his three-cornered hat, the old mayor, the old postman, and still others.

While I was wondering at all this, Master Hamel took his place and in the same soft and grave voice in which he had received me said to us: "My children, this is the last day that I shall teach you. The order has come from Berlin that only German shall hereafter be taught in the schools of Alsace and

Lorraine. The new master will come to-morrow. This is your last lesson in French. I pray you to be very attentive."

These few words greatly excited me. My last lesson in French! I who hardly knew how to write! I should never learn now. How I regretted the time I had lost, the lessons I had missed! The books that I had so often found tiresome now seemed like old friends. And so with Master Hamel. He, too, seemed like a very good friend. Poor man! it was in honor of this last day that he had put on his fine clothes. And now I understood why these old people of the village had come to school. It was in a way to thank our master for forty years of good service.

Just as I was thinking this I heard my name called. What would I not have given to be able to recite my grammar lesson without a mistake! But I could not say a word and stood at my desk, not daring to raise my head. Presently I heard Master Hamel's voice saying, "I shall not scold thee, little Franz. Thou art punished enough. Every one has said 'I have plenty of time. I shall learn to-morrow.' And now we see what happens."

Then Master Hamel spoke to us of the French language, saying it was the most beautiful tongue in the world. He urged us never to forget it and, taking a grammar, he read our lesson to us. I was surprised to see how I understood. All that he said seemed so clear and easy. I believe that I never before had listened so well. This lesson ended, he passed to writing. For that day Master Hamel prepared new copies upon which were written in a beautiful, round hand:

France: Alsace

France: Alsace

How each child worked, and what silence! One heard only the scratching of pens upon the paper. After the writing, we

had the history lesson, and then the little ones chanted their *ba, be, bi, bo, by*.

All at once the church clock struck noon. At the same instant the trumpets of the Prussians returning from drill sounded under our windows. Master Hamel rose, pale, from his desk. "My friends," said he, "My friends, I — I —"; but something choked him. He could not finish the sentence. He returned to the blackboard, took a piece of chalk, and wrote in big white letters:

"Vive la France"

And with his hand he signed to us, "It is ended — go."

ALPHONSE DAUDET (*Adapted*)

Who is supposed to be telling the story? You see it is told in the first person. Notice the short sentences and the simple language that the author uses. Can you see any special reason for this?

Tell the story in your own words. In telling it you will want to change from the first to the third person; that is, you will want to tell it not about yourself but about someone else. You might begin:

"Franz was a little French boy who lived in the province of Alsace which had been taken from the French by the Germans. One day Franz, etc."

Variety in Expression

WRITTEN EXERCISES

I. Rewrite the following sentences, substituting single words for the italicized groups of words:

Example. What would I not have given to be able to recite my grammar lesson *without a mistake*!

What would I not have given to be able to recite my grammar lesson *perfectly*!

1. I went to my place and seated myself *at once*.
2. The master spoke *in a grave voice*.
3. And now I understood why these old people *of the village* had come to the school.
4. How I regretted the time *I had lost*, the lessons *that I had missed*!
5. Children *who live in the south* do not know the pleasure of the winter sports *of the north*.
6. *In the morning* the air is sweet and pure.
7. We love to hear songs *with which we are familiar*.
8. "Alice in Wonderland" is one of the most popular books *that has been written for children*.
9. Washington was elected President *without a single opposing vote*.
10. Thanksgiving is a holiday that is observed *once each year*.
11. *Throughout his whole life* King Alfred worked for the improvement of his people.
12. The soil of this region is *of such a nature that crops can readily be grown*.
13. The storms *which we have had of late* have done much damage.
14. He is a man *whom all may trust*.
15. The year *which has just drawn to a close* seemed very long

II. Variety of expression is obtained also by using different sentence forms and by transposing certain elements of the sentences. Using the sentences in the example as a model, see in how many ways you can express the selections that follow:

Example. All admit Lincoln's greatness.

Lincoln's greatness all admit.

All admit that Lincoln was great.

That Lincoln was great all admit.

1. The eagle soars on high with tireless wing.
2. All respect the honest man.
3. On the fields the snow lay white and deep.
4. The mermaid sat on a rock in the sea combing her lovely hair.
5. The bright moon gets its light from the sun.
6. The gay butterfly lives for only one summer.
7. The ship approaching through the mist looked like a phantom.
8. Down swept the chill wind from the mountain peak.

Gender of Pronouns

In your study of the person of pronouns you found that in the third person, singular number, the following pronouns were used :

he	his	him
she	hers	her
it		

The first three of these pronouns, *he*, *his*, and *him*, refer to male beings; the next three pronouns, *she*, *hers*, and *her*, refer to female beings; the last pronoun, *it*, refers to things that are neither male nor female.

Nouns, as well as the pronouns mentioned above, refer to males, to females, or to objects that are neither male nor female. You know that the word *boy* refers to a male,

the word *girl* to a female, the word *table* to an object that is neither male nor female.

From the substantives below, select those which refer to males and those which refer to females. Which refer to neither males nor females?

uncle	table	lioness	father	mother
her	aunt	him	brother	it
river	he	book	she	stone

*A noun or a pronoun that indicates a male being, as, **uncle, he**, is said to be masculine gender.*

*A noun or a pronoun that indicates a female being, as, **aunt, she**, is said to be feminine gender.*

*A noun or a pronoun that indicates a thing that is neither male nor female, as, **table, it**, is said to be neuter gender.*

NOTE. The possessive adjectives *his* and *her* also indicate gender.

There are many nouns that are either masculine or feminine, such as *cousin, parent, friend, teacher, pupil, child*. When such nouns are used, there is often some other word in the sentence that indicates whether the writer or the speaker is thinking of a masculine or a feminine being.

1. My friend finished his book.
2. My friend invited me to her party.
3. My friend will visit me soon.

What word in the first sentence indicates that the writer was thinking of a male? What word in the second sentence tells the gender of *friend*? Does the third sentence indicate whether a male or a female is referred to?

The Agreement of the Pronoun with its Antecedent. Agreement in Gender

Read the sentences below carefully :

1. John worked faithfully and well. No matter what happened to *him*, *he* was always on time.
2. Mary worked faithfully and well. No matter what happened to *her*, *she* was always on time.
3. The old clock worked faithfully and well. No matter what happened, *it* was always on time.

In the first sentence, to what word do the pronouns *him* and *he* refer? In the second, to what word do *her* and *she* refer? In the third, to what word does *it* refer?

These words, *John*, *Mary*, and *clock*, to which the pronouns refer, are called their **antecedents**.

In the above sentences you may see that when the antecedent of a pronoun is masculine gender, the masculine forms of the pronouns, *him* and *he*, are used. When the antecedent is feminine gender, the feminine forms of the pronouns, *her* and *she*, are used. When the antecedent is neuter gender, the neuter form of the pronoun, *it*, is used.

A pronoun must agree with its antecedent in gender.

NOTE. Since the possessive adjectives, *his*, *her*, *its*, refer back to a noun as antecedent, they also agree in gender with the antecedent.

In the following sentences you cannot tell whether the person spoken of is male or female.

The child said that ——— wanted to play ball.

The stranger studied the guide-book that ——— carried.

My friend said that ——— was tired.

In such cases the masculine form is used ; as, “ The child said that *he* wanted to play ball.”

Notice the sentences :

Each pupil must do the work that the teacher told —— to do.

Each pupil must bring an excuse when —— has been absent.

Suppose you do not know whether the pupils are boys or girls, what word should you use in referring to each pupil in the first sentence? in the second sentence?

Suppose you know that all the pupils are boys, what pronoun should you use to refer to each pupil in each sentence? Suppose you know that all the pupils are girls, what pronoun should you use to refer to each pupil in each sentence?

In case you know that the pupils are both boys and girls, you may say : “ Each pupil must do the work that the teacher told *him* or *her* to do.” “ Each pupil must bring an excuse when *he* or *she* has been absent.”

Agreement in Number

In such sentences as “ Each person must do the duty that lies nearest him,” you may have heard somebody use the word *them* instead of *him*. *Them* is incorrect because the pronoun should agree in number with its antecedent, *person*. That is, if the antecedent is singular, the pronoun referring to it must be singular, and if plural, the pronoun must be plural. Remember that *you* has the same form for the singular and the plural.

A pronoun must agree with its antecedent in number.

NOTE. Possessive adjectives also agree with their antecedents in number.

ORAL AND WRITTEN EXERCISES

I. Fill the blanks in the following sentences, telling :

(1) What the antecedent of each pronoun or possessive adjective is.

(2) Whether the antecedent names a male or a female or a thing without sex.

(3) Whether the antecedent is singular or plural number.

(4) The rule that governs the gender and the number of a pronoun or a possessive adjective.

1. Every pupil should study carefully the words — mis-spelled.

2. England expects every man to do — duty.

3. Each nurse wore a Red Cross on — arm.

4. Every sunflower had — face turned to the sun.

5. In these stirring times everybody should do — duty.

6. Not a single member of the club had paid the dues — owed.

7. Every pupil brought to school the book — liked best.

II. Write sentences, using the following groups of words as subjects. Have in each sentence a pronoun or a possessive adjective that has the noun of the subject for its antecedent.

Every man

Each bird

No person

Not a single soldier

Every boy

Each girl

Neither baby

Either woman

The Case of Personal Pronouns

Notice the italicized pronouns in the following sentences :

I love my country. It cares for and protects *me*.

You see that the pronouns *I* and *me* are first person, singular number. You will also notice that each pronoun does a different work in the sentence — *I* is the subject. It tells who loves. *Me* tells whom the country protects. Likewise in the sentences :

The eager crowd watched the great general approaching. *He* carried his head high and all the men saluted *him* as he passed.

The italicized pronouns are masculine gender, third person, singular number, but each has a different form and a different work to do. *He* is the subject. *Him* tells whom the men saluted.

Personal pronouns have two forms, called cases, the nominative case and the accusative case.

Below are the forms of personal pronouns used in the different genders, persons, numbers, and cases. Such a classification is called a **declension**.

This declension may mean little to you at first, but if you use it throughout your study of pronouns, and refer to it often, it will be as helpful in its way as a dictionary. It is so important, in fact, that you should commit it to memory.

Declension of Personal Pronouns

FIRST PERSON *I*

	<i>Singular</i>	<i>Plural</i>
<i>Nominative</i>	I	we
<i>Accusative</i>	me	us

SECOND PERSON *you*

	<i>Singular</i>	<i>Plural</i>
<i>Nominative</i>	you	you
<i>Accusative</i>	you	you

THIRD PERSON *he, she, it*

	<i>Singular</i>	<i>Plural</i>
<i>Nominative</i>	he she it	they
<i>Accusative</i>	him her it	them

Other forms of the second person, *thou*, *thee*, and *ye*, are seldom used in ordinary speech. They are found, however, in the Bible, and frequently in poetry.

There is another use of a substantive to indicate *to* or *for* whom the action of the verb is directed; as in "He gave *me* a book." *Me* in this sentence is in the **dative case**. The form of pronouns in the dative is the same as the form in the accusative.

Whenever a pronoun is used as the subject of a statement or a question it should be in the nominative case.

Select all the nominative forms of pronouns on this page and use them as subjects in sentences of your own.

Correct Usage — The Nominative Case of Personal Pronouns

There are few mistakes made in using the correct case form of a pronoun when it stands alone as the subject. Sometimes, however, a noun and a pronoun or two or more pronouns are used as the subject. In such sentences care must be taken to use the nominative form of *each* pronoun.

Kate and I were invited.

You, he, and I were selected.

He, she, and I will go.

WRITTEN EXERCISES

I. Make a list of all the nominative case forms of pronouns on page 184. Use these correctly to fill the blanks in the following sentences :

1. — and — are planning to spend our vacation together.
2. —, —, and — have been friends since childhood.
3. Did — and — finish your work?
4. Have — and — ever met before?
5. May — and — study together?
6. Neither — nor — arrived on time.
7. Either — or — can do the work.

II. You have often heard people say :

WRONG		RIGHT
It is me.	<i>instead of</i>	It is <i>I</i> .
Is it me?	<i>instead of</i>	Is it <i>I</i> ?
It is him.	<i>instead of</i>	It is <i>he</i> .
Is it him?	<i>instead of</i>	Is it <i>he</i> ?

WRONG

RIGHT

It is her.	<i>instead of</i>	It is <i>she</i> .
It is us.	<i>instead of</i>	It is <i>we</i> .
It is them.	<i>instead of</i>	It is <i>they</i> .

The above errors are so general that both understanding and practice are needed in order to use the correct form habitually.

To begin with, the use of *It* in the sentences just given is peculiar and misleading. Here *It* does not mean the pronoun — third person, singular number, neuter gender — but it is used to stand for *This person* or *These persons*. Therefore *It is I* means *This person is I*, and *It is we* means *These persons are we*. The pronouns *I* and *we* are joined or linked by the verbs *is* and *are* to their subjects, *This person* and *These persons*. They refer to the subjects and are therefore in the same case, the nominative. Since these pronouns form a part of the predicate, they are called **predicate nominatives**.

When any form of the verb *be* (*am, is, are, was, were, had been, might be*, etc.) is used to link to the subject an adjective or a substantive in the predicate, it is called a **linking verb**. Verbs such as *become, remain, look, appear, grow, seem, feel, smell, taste*, are often used as linking verbs. For example:

Captain Kidd *became* a pirate.

The dog *seems* gentle.

A predicate nominative is a substantive used to complete the predicate and to refer to the subject.

When a substantive is used with a linking verb to refer to the subject of the verb, the substantive must always be in the nominative case.

ORAL EXERCISE

In the following sentences two forms of pronouns are given. Supply the right one, explaining why it is correct.

Example. It is (me, I).

It is I is correct because the pronoun used with *is* refers to the subject and is therefore a predicate nominative. The nominative case of the pronoun is *I*, not *me*.

1. It is (him, he).
2. Was it (she, her)?
3. Can it be (me, I)?
4. Is it (I, me)?
5. Can it be (him, he)?
6. It might be (I, me).
7. It may be (her, she).

The Use of the Accusative Case of Pronouns

Notice the difference in the form of the italicized pronouns in the following sentence :

He tried to escape, but they caught *him*.

He is in the nominative case because it is the subject of the verb *tried*; it names the doer of the action of the verb *caught*. *Him*, however, names the receiver of the action of the verb. A word used like *him* (above) is called a **direct object** and should have the form of the accusative.

Tell why the italicized pronouns below are in the accusative case.

1. He blamed *me* for the accident.
2. I do not know *him*.
3. Our country needs *me*.

The direct object of a verb is in the accusative case.

Caution. The verb *be* in any of its various forms — *is, are, was, will be*, etc. — is followed by a predicate nominative (see page 186) and not by a direct object. This is another reason why the expression *It is I* is correct rather than *It is me*.

Nouns as well as pronouns are used as direct objects, but since the form of a noun is the same when it is used in the accusative case as when it is used in the nominative case, no mistakes in oral or written language are likely to be made. For example :

Cæsar loved his soldiers. (Here *Cæsar* is used as subject.

The soldiers loved *Cæsar*. (Here *Cæsar* is direct object.)

So far as mistakes in English are concerned, therefore, the use of a noun as direct object need not receive much attention.

Verbs like *blamed* and *know* (above), the action of which passes over from a doer to a receiver, are called **transitive verbs**. All other verbs, like *sparkles* and *fall* in the sentences "The ice sparkles in the sun" and "The dead leaves fall," are called **intransitive verbs**. When intransitive verbs, like *sparkles* or *fall*, make complete assertions, they are called **complete verbs**. Linking verbs (page 186) are intransitive because they do not take direct objects, but they are not complete verbs because they require a predicate nominative or adjective to complete their meaning.

Verbs are classified, therefore, as **transitive**, **complete**, or **linking**.

ORAL EXERCISE

Account for the case of each italicized word in the following sentences. Tell whether each verb is transitive, complete, or linking.

1. *We* should always aim high.
2. Night overtook *us* in the forest.
3. Who is that? It is *I*.
4. John likes *me* the best of all his friends.
5. She thought *she* was out of sight, but we saw *her*.
6. When their country needed *them*, *they* went.
7. *I* am my brother's keeper.
8. *He* may call *me* when in trouble.
9. *You* must cut your coat according to your cloth.
10. Go when duty calls *you*.
11. David loved *him* as a brother.
12. It is *I*. Be not afraid.
13. It was *she* who came.
14. If thine enemy hunger, feed *him*.

Correct Usage — The Accusative Case of Pronouns

When an action verb has only one pronoun for its object, there is little danger of using an incorrect form. But very often a verb takes for its object both a noun and a pronoun, or two or more pronouns.

Example. The alarm clock woke John and me.
The committee chose you and him.
The club elected Tom, her, and me.

Evidently there are two objects of the verb *woke* — *John* and *me* — therefore the pronoun *me* is used, because the object must be in the accusative case. In the second sentence both *you* and *him* are in the accusative case because they are objects of the verb *chose*. In the third sentence, why are *her* and *me* used instead of *she* and *I*?

When a verb takes as its object both a noun and a pronoun, care must be taken to use the accusative case of the pronoun.

When a verb takes as its object two or more pronouns, care must be taken to use the accusative case of each.

ORAL AND WRITTEN EXERCISES

I. Make sentences, using both a noun and a pronoun as the objects of the following verbs :

hit	called
invited	rescued
saw	introduced
told	thanked
selected	scolded

II. Select the correct form of the pronoun, explaining why one form is correct and the other wrong.

Example. The scout master praised Fred and (I, me).

“The scout master praised Fred and me” is correct. The pronoun is the object of the verb *praised*; therefore the accusative case *me* should be used, not the nominative case *I*.

1. The traffic policeman piloted my mother and (I, me) across the street.

2. My father took my sister and (I, me) to the circus.

3. The clown amused my father and (I, me) but my sister did not like (he, him).

4. My brother and I have a new book. It interests both (he, him) and (I, me).

5. The storm carried (they, them) out to sea but they were rescued by a fishing schooner.

6. The captain praised (them, they) for their courage and decorated (they, them) and (I, me) also.

The Pronoun Used with a Preposition

In your study of the preposition you learned that a preposition introduces a phrase, and that the noun or pronoun in this phrase is called the object of the preposition.

In the following sentences find the phrases that are introduced by prepositions. In each case tell what the object of the preposition is.

1. The gift was brought to me.
2. The teacher inquired after him.
3. The dog barked at us.
4. The bird flew away from them.
5. My mother has faith in me.
6. The stars watch over us.
7. The mighty waves rolled beneath them.

In these sentences you will notice that the accusative case is used whenever a pronoun is the object of a preposition.

When a pronoun is the object of a preposition, it should be in the accusative case.

There is little danger of using an incorrect form when a preposition has only one object. Notice, however, the objects of the prepositions in the two sentences following:

The mail was brought *by John and me*.

The books were bought *for you and me*.

In the first sentence "The mail was brought *by John and by me*," or "*by John and me*." In the second sentence "The books were bought *for you and for me*," or "*for you and me*."

When a preposition has for its object a noun and a pronoun, the pronoun must be in the accusative case.

When a preposition has for its object two or more pronouns, each pronoun must be in the accusative case.

ORAL AND WRITTEN EXERCISES

I. Complete the sentences below by using the proper form of one of the personal pronouns:

1. The old man inquired the way of John and —.
2. My sister sent the invitation to you and —.
3. The impatient man pushed before — and me.
4. The presents were sent from you and — to the children at the Mission.
5. The letter was intended for you and —.

II. Fill in the blanks in the following sentences with the correct pronouns. In each case explain why one form is correct and the other incorrect.

Example. The message was delivered to Robert and (I, me)

Me is correct because the pronoun is the object of the preposition *to*. *I* is incorrect because it is the nominative case and should never be used as the object.

1. The queer old woman sat close to Elizabeth and (I, me).
2. A feeling of terror rushed over (he, him) and (her, she).
3. In walking down the street you passed by my friend and (I, me).
4. Did you bring the lessons for them and (I, me)?
5. Our fathers sent after them and (us, we).
6. You and John will play against Tom and (me, I).

Compound Personal Pronouns

Notice the following italicized words :

1. I *myself* will attend to the matter.
2. The queen *herself* knighted Raleigh.
3. Be honest with *yourself*.
4. We should not praise *ourselves*.

These words are called **compound personal pronouns**. They are formed by adding *self* in the singular and *selves* in the plural to certain of the personal pronouns. The compound personal pronouns are as follows :

	<i>Singular</i>	<i>Plural</i>
<i>First Person</i>	myself	ourselves
<i>Second Person</i>	yourself	yourselves
<i>Third Person</i>	{ himself herself itself	themselves

These are the only correct forms of the compound personal pronouns. Memorize the list so that you will use only these in speaking or writing.

These compound personal pronouns, you will see from the examples above, have two distinct uses.

(1) They may be used to show emphasis, as in the first, and second sentences. Though in general they immediately follow the substantives they emphasize, this is not always the case. For instance, we may say "I *myself* saw him do it," or "I saw him do it *myself*."

(2) They may be used as the objects of the verbs or of prepositions, as in the third and fourth sentences, when they refer back to the subject. For instance, you should not say "Mother gave this desk to Helen and *myself*," because the subject of the sentence is *Mother*, and the pronoun *myself* does not refer back to the subject. You may say, however, "I hurt *myself*," because in this case the pronoun does refer back to the subject *I*.

ORAL EXERCISE

In the following sentences point out each compound, personal pronoun, telling what substantive it emphasizes or the substantive to which it refers.

1. We do not see ourselves as others see us.
2. If you wish a thing well done, do it yourself.
3. He covered himself with glory.
4. The gallant general led the charge himself.
5. I am never less alone than when by myself.
6. Sinai itself trembled at the presence of God.

Correct Form of Possessive Adjectives

Notice the italicized words in the sentences below :

This is <i>your</i> pen.	The pen is <i>yours</i> . (not "yourn")
<i>Their</i> father has come.	These books are <i>theirs</i> . (not "theirn")
<i>His</i> ball is lost.	The ball is <i>his</i> . (not "hisn")
<i>Her</i> purse is lost.	This purse is <i>hers</i> . (not "hern")
Our team won <i>its</i> game. No, it's <i>mine</i> .	

There are no such forms in our language as "hisn," "hern," "yourn," "theirn."

Notice that no apostrophe is used in possessive adjectives.

The italicized words in the sentences below are contractions, not possessive adjectives.

It's a long road that has no turning.
It's never too late to mend.
It's the early bird that catches the worm.

Be very careful to distinguish between the contraction it's (for it is) and the possessive adjective its.

WRITTEN EXERCISES

I. Study the following paragraph carefully, looking out especially for the contraction of *it is*, and for the possessive adjective *its*.

Write the paragraph from dictation.

It's very interesting to see a boat spread its sails and go speeding over the water. Though its course is really guided by its.

master's hand, it's hard to realize that it's not skimming along like a great, white bird.

II. Make a list of the possessive adjectives on page 171 and use them in sentences of your own.

Interjections

Thus far you have studied six of the parts of speech into which the words of our language are divided. One of the two remaining is a part of speech that, though frequently used, is not necessary to the thought of the sentence. In "Hurrah! the Flag still floats above us," the word *hurrah* is not necessary. The sentence makes complete sense without it, but by its use we realize that some strong emotion, either relief or joy, is expressed. A word of this kind, which is not a necessary part of the sentence, but is thrown in or interjected to show sudden or strong feeling, is called an **interjection**.

An interjection is a word used to express sudden or strong feeling. It is usually followed by the exclamation point.

ORAL AND WRITTEN EXERCISES

I. Explain the punctuation in the following sentences :

1. Oh, a dainty plant is the ivy green !
2. And lo ! Ben Adhem's name led all the rest.
3. Alas ! in winter dead and dark
Where can poor robin go ?
4. Time is passing, oh so swiftly !
5. Hail ! Columbia, happy land !
6. Give to us peace in thy time, O Lord !
7. Heigh-ho ! how the north winds blow !

8. Ay! tear her tattered ensign down!
9. Ah! what would the world be to us
If the children were no more?
10. Ho! ho! the breakers roared
As they watched their helpless prey.

II. Find five different interjections in your reading book.

III. Write five sentences, using a different interjection in each.

Two-minute Talks — Keeping Up with the Times

The importance of learning to speak in public has already been mentioned several times in this book. At one of your school or class assemblies give a two-minute talk on one of the subjects suggested below.

Prepare your talk with great care—gather together the necessary facts, make an outline, and memorize your topics. In delivering your speech, remember to enunciate clearly, and to pause at the end of each sentence, omitting all the unnecessary *and's*. Be particularly careful to use your pronouns correctly, making sure that they agree with their antecedents and that the accusative case is used where it should be. Your speech will be more effective if you look your classmates in the eye while you talk.

1. The importance of thrift, and how I am trying to practice it.
2. How our country makes good American citizens out of the foreigners who come to our shores.
3. Uncle Sam's mail service.

4. What your city or town does for the health of its **citizens**.
5. Why South America is a valuable neighbor.
6. How I can be a good citizen in times of peace.

General Review and Drill Exercises

1. General Principles.

Answer the following questions clearly :

1. Why are more errors made in the use of pronouns than in the use of nouns?
2. Give the declension of the personal pronouns.
3. What is the rule for the agreement of a pronoun with its antecedent?
4. Why is it important to know when a pronoun is used as a direct object?

2. Person of Pronouns.

I. Find a short anecdote that is told in the third person and retell it in the first person.

Why does the first person make it seem more real and lifelike?

II. Some of the nouns and pronouns in the following sentences are in the wrong order. Reword the sentences, making each correct. Which person should come first? Which second? Which last?

1. You and I and John came early.
2. Are Mary and you good friends?
3. What fun your brother and you and I had last night !
4. She and I and you are the tallest girls in the class.
5. Which is older, Henry or you?
6. Father, Mother, you, and I are all invited to go sailing.
7. Which is the best player, my brother, hers, or yours?
8. Seats will be reserved for you and Henry and John and **me**.

3. Case of Pronouns.

I. Fill the blanks in the following sentences with the correct form of the pronoun. Explain the case of each pronoun used.

If a pronoun is used as a predicate nominative, explain why the nominative form is correct.

1. You and —— (me, I) will do the hard work. Mary and —— (he, him) may help with the lighter tasks.

2. My cousins, my sister, and I will be glad to go to the matinee with you this afternoon. Both —— (they, them) and —— (we, us) will be on hand early.

3. Who is knocking? It is —— (me, I).

4. Philip and —— (I, me) are brothers.

5. I am sure that it was —— (he, him).

6. The teacher gave my friend and —— (I, me) a perfect mark.

7. Didn't you know it was —— (me, I) who called?

8. There is no love lost between —— (he, him) and —— (I, me).

9. Was that George? I think it was —— (him, he).

10. Is that our new neighbor? Yes, I saw —— (her, she) a few minutes ago. I am sure that is —— (her, she).

11. Did you see father and —— (me, I, myself) when we passed your house?

12. Didn't you recognize us? Why, the people that you thought strangers were really father and —— (me, I).

13. When you have finished reading that book, will you lend it to my brother and —— (me, I, myself)?

14. The news came as a great surprise to mother and —— (me, I, myself).

15. The telegram frightened —— (her, she) and —— (me, I).

16. Everybody was invited except you and —— (me, I).

17. There must be no quarrel between you and —— (me, I).

4. Agreement of Pronoun with Its Antecedent.

I. Explain the person, the number, and the gender of each pronoun in *italics* in the following sentences. Remember that the pronoun should agree with its antecedent in person, number, and gender.

1. Every man must suffer the penalty for the wrong *he* does.
2. Whatever you ask of me I will do *it*.
3. The more people know about plants and flowers, the more *they* enjoy *them*.
4. When the old winter king rose up, *he* shook his beard of snow.
5. I met a little cottage girl,
She was eight years old, *she* said.
6. Labor gathers the web of the caterpillar and weaves *it* into garments soft and beautiful.
7. The ship was still as *she* could be !
Her sails from heaven received no motion.
8. That the earth is round was believed by Columbus. *It* is now known to every one.
9. O swallow, where are *you* going so fast !

II. In the following sentences, supply pronouns or possessive adjectives that agree with their antecedents in number and gender. Explain your choice in each case.

1. Milton wrote —— greatest poem after —— became blind.
2. Æsop's fables are still read, though —— were written many hundred years ago.
3. Coming events cast —— shadows before.
4. Edith is my friend ; —— is a charming girl.
5. Each boy carried —— own pack.
6. A generous action is —— own reward.

7. Each member of the girls' club gave —— contribution.
8. Every one was at —— post.
9. The violet lifts —— calm blue eye.

5. Distinction between *Its* and *It's*.

Fill the following blanks with the correct form, *its* or *it's*:

1. —— cold and bleak on the shore in November.
2. The bird leaves —— nest when winter comes and flies with —— mate to the warm South.
3. Don't you think —— better to try and to fail than never to make the effort?
4. —— play to coast down a hill; but —— work trudging up.
5. Yes, —— a seagull. See how it spreads —— wings as it skims over the water. —— a beautiful sight to see the bird as it swoops down from the blue sky to —— resting place.

6. Drill in Pronunciation.

Find in the dictionary the correct pronunciation of the following words. Repeat them until you have formed the habit of pronouncing them correctly.

figure	evening	attacked	architect
forest	something	decade	admirable
process	everything	yesterday	machinery
harass	recognize	contrary	preferable
engine	alias	jewelry	condolence
partner	finance	interesting	tremendous

CHAPTER EIGHT

HOW TO COMBINE AND GROUP OUR THOUGHTS

Your attention has been called to the importance of using short, clear sentences in order to give vigor and force to your language. This may be easily overdone, however, resulting in a style of speaking and writing that is monotonous and displeasing. Which of these two paragraphs do you like better?

1. Dark, heavy clouds hung overhead. It was raining hard. We were all packed up for our hike. We couldn't start. Finally, however, the sun peeped through the clouds. You never saw a happier group of boys and girls.

2. Dark, heavy clouds hung overhead and it was raining hard. Although we were all packed up for our hike, we couldn't start. When finally, however, the sun peeped through the clouds, you never saw a happier group of girls and boys.

You will see that the more pleasing effect of the second paragraph is obtained by grouping together the short simple sentences of the first. Many things must be considered if we wish to learn how to combine our thoughts to the best advantage. The first thing we must study is the way in which sentences are constructed.

The Simple and the Compound Sentence

There have been many occasions, doubtless, when you have found it exceedingly helpful in testing your own sentences to know how to find the subject and the predicate. Your experience, however, has been largely with the simplest form of the sentence, known as the **simple sentence**. The following is an example of such a sentence :

The sun set behind the distant hills.

This sentence contains only one subject and one predicate. What is the subject? What is the predicate?

Notice the following sentences :

1. Birds and beasts and blossoms soon will be at rest.
2. I stood and watched at the window the noiseless work of the sky.

In the first sentence, although the subject consists of three words, *birds*, *beasts*, and *blossoms*, these three words are taken together as one theme or subject, and a simple assertion is made about them. This sentence is said to have only one subject and one predicate; but the **subject is compound**.

In the second sentence there are two verbs in the predicate, *stood* and *watched*; but these words are taken together to tell what the subject *I* did. This sentence, too, has only one subject and one predicate; but in this case the **predicate is compound**.

A simple sentence is a sentence that contains only one subject and one predicate, either or both of which may be compound.

Now notice the following sentence :

The north wind doth blow and we shall have snow.

There are evidently two distinct statements made here : (1) "The north wind doth blow." (2) "We shall have snow." Each statement contains its own subject and predicate. Name the subject and the predicate of each. Either statement might be taken alone and it would be a simple sentence ; but as the two follow each other closely and naturally in thought, they are joined together to form what is called a **compound sentence**. In this sentence the two statements are joined by the word *and* ; but sometimes the joining word is omitted, as is shown in the following sentences :

The sun rose, the mist cleared away.

Now the day is over ;
Night is drawing nigh.

Name the subject and the predicate of each statement in the compound sentences above.

You have seen that each part of a compound sentence contains the necessary elements of a sentence ; namely, a subject and a predicate. Such a part of a sentence is called a **clause**.

A clause is a part of a sentence that contains a subject and a predicate.

If you examine the two clauses of any of the compound sentences studied above, you will see that each is independent of the other. They are, therefore, called **principal clauses**. The two principal clauses are **coördinate** because they are of equal rank.

A compound sentence is a sentence that contains two or more coördinate clauses.

The clauses of a compound sentence are usually separated by a comma. If, however, the clauses are very short, the comma is often omitted. If the conjunction is omitted, the comma supplies its place.

Hunger is the best sauce, fatigue is the best pillow.

The mist cleared away very rapidly, and the lovely scene burst upon our sight.

If the clauses of a compound sentence are very long, or if there is a decided break between them, or if one of the clauses already contains a comma, they may be separated by a semicolon.

The grass withereth, the flower fadeth; but the word of God shall stand forever.

Conjunctions

In order to connect words and clauses you have been using such words as *and*, *but*, *or*, etc. This kind of word is called a **conjunction**.

A conjunction is a word used to connect words or groups of words.

The words most commonly used as conjunctions are :

although	because	if	or	so that
and	but	lest	since	unless
as	for	nor	still	yet

Conjunctions, though they always connect the thoughts expressed by words or groups of words, do not always stand between the words that they thus connect.

Compare the two following sentences :

We can always find faults if we look for them.

If we look for faults, we can always find them.

You will readily recognize *if* in the first sentence as a conjunction that connects the two groups of words *We can always find faults* and *we look for them*, and if you stop to consider the meaning you will see that *if* joins the groups of words in the second sentence exactly as it does in the first.

Some conjunctions are often used in pairs :

The child can *neither* read *nor* write.

New York harbor is *both* broad *and* deep.

We had *either* snow *or* rain every day.

ORAL AND WRITTEN EXERCISES

I. Decide which of the following sentences are simple sentences with compound subjects or predicates, and which are compound sentences. What conjunctions are used?

1. The rain descended and the floods came.
2. The knight bowed low, mounted his steed, and rode off at a gallop.
3. The winds and the waves are always on the side of the ablest navigators.
4. Every pine and fir and hemlock
Wore ermine too dear for an earl.
5. Mont Blanc is the monarch of the mountains;
They crowned him long ago.
6. The new moon hung in the sky, and the sun was low in the west.
7. Pride goeth forth on horseback, grand and gay;
But cometh back on foot and begs its way.
8. Speak, or forever hold your peace.

9. Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe.
10. The Owl and the Pussycat went to sea
In a beautiful pea-green boat.

II. Below are two groups of short statements. Combine each statement in Group 1 with a statement in Group 2 that is closely connected with it in thought. In this way, form compound sentences. Use conjunctions wherever needed, and change nouns to pronouns when such a change will help to make your sentence smoother. Be careful to punctuate the clauses of the sentences correctly.

Group 1

Night came on.
People do not lack strength.
The pine trees swayed.
We will work for our country in time of peace.
The rain fell in torrents.
The inventor was born poor.
The sun had been hidden by the clouds.

Group 2

People lack will.
The inventor died poor.
The stars shone with a clear and steady light.
Soon the sun shone brightly.
We will fight for our country in time of war.
The poplars rustled.
The wind howled about the house.

III. Make compound sentences of the following simple sentences by adding to each a coördinate clause. Be very

careful that the clause you add is closely connected in thought with the part to which it is to be joined. You should not say, for instance, "The thunder roared and I am going home," but "The thunder roared and the lightning flashed." "You may stay, but I am going home."

Join some of the clauses of your compound sentences with the conjunctions suggested on page 205, and in other cases omit the conjunctions. Be sure to separate the coördinate clauses of your sentences by the proper punctuation marks.

1. The leaves of the maple turn red and gold.
2. Dark clouds filled the sky.
3. The sun is shining.
4. The bugle sounded.
5. The fire alarm rang.
6. The days are short.
7. The path was long and steep.
8. The storm drove the ship upon the rocks.
9. The windows of the old house are broken.
10. The snow fell steadily all through the night.
11. Daisies and buttercups dot the meadows.
12. The birds circled over my head and called to one another.

IV. Show that the following sentences are compound by mentioning each coördinate clause and its subject substantive and predicate verb. Explain the punctuation.

1. Keep thy shop, and thy shop will keep thee.
2. The Lord is my shepherd; I shall not want.
3. One cannot always be a hero, but one can always be a man.

4. Out of the South cometh the whirlwind ; and out of the North cometh the cold.

5. Cowards die many times before their deaths ;
The valiant never taste of death but once.

6. Some are born great, some achieve greatness, and some have greatness thrust upon them.

7. Idleness and ignorance are the parents of many vices .
Industry and knowledge are the sources of all virtue.

8. The war pipes ceased, but lake and hill
Were busy with their echoes still.

9. The beaver is a practical and industrious creature ; he builds a permanent house and keeps it in repair.

10. The heavens declare the glory of God, and the firmament showeth his handiwork.

11. Take care of the pence and the pounds will take care of themselves.

12. Man proposes, but God disposes.

13. I have fought a good fight, I have finished my course, **I** have kept the faith.

14. Father calls me William ; sister calls me Will ;
Mother calls me Willie ; but the " fellers " call me Bill.

(Notice how Bill mispronounces the word *fellows*. Be sure to pronounce this word correctly when you use it.)

V. In the following selection, many of the thoughts are so closely connected that they may easily be put together to form the coördinate clauses of compound sentences.

Rewrite the selection, combining thoughts whenever the connection between them seems close enough to justify it. When two or more rather long clauses are combined, separate them by a semicolon. When the connection between thoughts is very close, and the clauses themselves are short, use a comma.

PATRIOTISM

The word *patriotism* means "Love for one's country." This definition does not refer merely to the Fourth of July or to war times. It refers to every day in every year. It refers to every hour of every day. A patriotic man is willing to die for his country in time of war. He is willing to serve her and to live for her in time of peace. For love of country the soldier leaves home. He gives up his business. He faces danger. He perhaps meets death. For love of country the citizen cheerfully pays his taxes. He votes for the best man and the best principle. He obeys the laws of the country and of the community. Young men of America, show your love for your country. Serve her as soldiers or as citizens. Give evidence of your respect to her. Salute the flag when you pass it. Stand and uncover when the national anthem is played.

When you have finished, compare your work and talk over the different combinations that have been made, deciding which are the best ones.

Complex Sentences

There are, as you know, usually several ways of expressing the same thought. Notice the sentences below:

The *brave* man faces danger.

The man *of courage* faces danger.

The man *who has courage* faces danger.

In all these sentences the thought is exactly the same. The person spoken of is *man* and the thing asserted about him is that he *faces danger*. In the first sentence, however, the modifier that tells *what kind* of man faces danger is

the adjective *brave*; in the second sentence it is the adjectival phrase *of courage*; and in the third sentence it is the group of words *who has courage*. This group has a subject, the pronoun *who*, and a predicate, *has courage*; therefore it must be a clause. What is a clause? The clause *who has courage* is very different from the coördinate clause of a compound sentence. Though *who has courage* has a subject and a predicate, it cannot make a complete assertion by itself. It is, therefore, called a **subordinate clause**. It is used as an adjective modifier to describe the kind of man who faces danger.

Notice the sentences below :

The child came *immediately*.

The child came *at once*.

The child came *when he was called*.

In the first sentence you are told when the child came by the adverb *immediately*.

How are you told in the second sentence?

In the third sentence the group of words *when he was called* tells when the child came. This group of words has a subject, the pronoun *he*, and a predicate, the verb phrase *was called*. It is, therefore, a clause. This is not a principal clause, because it is used as an adverbial modifier of the verb *came* to answer the question *when*.

Notice that the sentence, "The man who has courage faces danger," consists of a principal clause, *The man faces danger*, modified by a subordinate clause, *who has courage*. Point out the principal clause and the subordinate clause in the sentence, "The child came when he was called." Such sentences are called **complex sentences**.

A complex sentence is a sentence consisting of a principal clause and one or more subordinate clauses.

The subordinate clause or clauses usually do the work of some part of speech. When they limit or describe nouns or pronouns, they do the work of adjectives and are called **adjectival clauses**.

Adjectival clauses are usually introduced by the pronouns *who*, *which*, and *that*.

When a clause is "added to" a verb to answer the question "how?" "when?" "where?" or "to what extent?" it does the work of an adverb and is called an **adverbial clause**.

Adverbial clauses may be introduced by the adverbs *when*, *while*, *before*, *after*, *until*, *where*, *whence*, *whither*, *how*, *as*; and by the conjunctions *because*, *although*, *though*, *that*, *in order that*, *so that*, and *if*.

ORAL AND WRITTEN EXERCISES

I. The subordinate clauses in the following complex sentences are italicized. Tell what work each does in the sentence and therefore what kind of clause it is — adjectival or adverbial.

1. Make hay *while the sun shines*.
2. *If you are honest*, you will be respected.
3. *Whither thou goest*, I will go.
4. Myths were made *when the world was young*.
5. This is the house *that Jack built*.
6. *When the wind blows* the cradle will rock.
7. C was a cat *who ran after a rat*.
8. *If wishes were horses*, beggars would ride.
9. The child *who shuts up his book too soon* will not learn his lessons well.

10. The man *that ruleth over men* must be wise and just.
11. The God *who gave us life* gave us liberty at the same time.
12. *When the sun shines* the mists clear away.
13. *When I was a child* I spake as a child.
14. My heart leaps up *when I behold*
A rainbow in the sky.

II. Use the following groups of words as subordinate clauses in complex sentences of your own. Tell whether they make adjectival or adverbial clauses.

1. while you work
2. until the rain stops
3. who gives a pleasant smile
4. when the work was done
5. after you finish the book
6. that grows beside the river
7. when the birds fly south
8. before Christmas comes again
9. who works with might and main
10. because he didn't think
11. if you agree with me
12. which I showed you
13. how it is done

III. Give the subject and the predicate of each principal and of each subordinate clause in Exercise I.

IV. Separate each of the following complex sentences into its principal and subordinate clause. Tell what work each subordinate clause does.

1. You should not count your chickens before they are hatched.
2. A man that lives in a glass house should not throw stones.

3. If you follow the river, you will get to the sea.
4. A city that is set on a hill cannot be hid.
5. Uneasy lies the head that wears a crown.
6. The evil that men do lives after them.
7. Fools rush in where angels fear to tread.
8. When I became a man, I put away childish things.
9. Heaven has lengthened out your lives, that you might behold this joyous day.
10. Where liberty dwells there is my country.
11. You will never miss the water till the well runs dry.

V. Vary the form of the following sentences by substituting adjectival or adverbial clauses for the italicized words and phrases. Tell in each case what part of the sentence the clause modifies.

1. The ruby is a jewel *of great value*.
2. There is always room for an *able* man.
3. We started on our journey *at daybreak*.
4. The *merciless* man must expect no mercy.
5. *In the spring* the woods are filled with flowers.
6. *With good weather* the ship will soon reach port.
7. The signal gun was fired *at sunset*.
8. Return the *borrowed* book promptly.
9. The *most widely read* book in the world is the Bible.
10. *At the leader's signal* the orchestra began to play.
11. The early explorers were men *of courage and daring*.
12. The trees *beside the brook* are willows.
13. Plants grow rapidly *in warm, wet weather*.
14. *At the ringing of the curfew* the lights were extinguished.
15. *By means of perseverance* the tortoise beat the hare.
16. Money *placed at interest* works day and night, in wet and dry weather.

Variety in Expression

You have had your attention directed to many ways by which you can get variety in the expression of your thoughts, and so make your language more forceful or more graceful or more interesting. The ways that you have thus far studied for gaining this variety are :

1. By using a large and varied vocabulary.
2. By transposing sentences.
3. By grouping and combining thoughts, thus making compound and complex sentences.
4. By changing the form of the modifier, using sometimes the simple adjective or adverb, sometimes the phrase, and sometimes the clause.
5. By placing the modifier in different positions in the sentence.
6. By changing from direct to indirect discourse and vice versa.

The following exercises will give additional practice in gaining variety in expression by the different methods outlined above.

I. Rewrite the following sentences, changing the italicized adjectives and adverbs to either phrases or clauses. Change the position of the modifying phrase or clause, if by so doing you can improve the sentence.

Do not cling too closely to the words in the given sentence. Use as varied a vocabulary as possible without changing the thought.

Example. Here once roamed the Indian.

Across this great continent once roamed the Indian.

Where we now live the Indian once wandered.

1. The *faithful* worker will succeed.
2. *Here* Balboa drew his naked sword.
3. Moses never reached the *promised* land.
4. The word *once* spoken can never be recalled.
5. A *beautiful* thing is a joy *forever*.
6. The *valley* road follows the *winding* brook.
7. The *victorious* army suffered *heavy* losses.
8. The man found himself *friendless* and *penniless* in a strange land.
9. The guide walked *ahead* and pointed out *hidden* dangers to us.
10. The *setting* sun looked down upon the *golden desert* sands.
11. The *ocean* surf dashed *furiously* over the cold, gray cliffs.
12. The sight of my *native* shore gave me a feeling of *inde-scribable* joy.
13. The *roaring* flood struck terror to the *valley* homes.
14. The eagle's nest is perched on an *inaccessible* mountain peak.
15. The *rising* tide swept the *anchored* vessel away.

II. The nature myth below is written entirely in simple sentences. Notice how short they are and what a "choppy" effect they give the selection.

Rewrite the story, using some simple, some compound, and some complex sentences. The end may be made much more interesting and effective if Mother Nature speaks her thoughts aloud in direct discourse.

Change the expression and form of the story in any other ways that occur to you.

When the stories have been read, vote for the best and have the pupil who wrote this go to a lower grade and read his or her work to the children there.

HOW PUSSY WILLOWS CAME TO EARTH

Once long ago there was a little town. In this town one day it rained very hard. It rained all that week and the next. Soon the river overflowed its banks. The whole town was flooded. Every one ran for some safe place. All the cats and little kittens climbed up into a willow tree on the shore. They curled up on the limbs and fell asleep.

After a while Mother Nature came along. She saw the pussies clinging to the branches. They would have starved in the tree. She therefore changed them into little furry balls. These little balls still cling to the branches of the willow. They are called pussy willows.

The Advantage of the Complex Sentence

We can often express a thought more smoothly and satisfactorily by means of a complex sentence than by a compound sentence. Change the following compound sentences to complex sentences. Write each in several ways, if you can, and decide which is best.

Example. The sun rose, and the mist cleared away (compound).

When the sun rose, the mist cleared away (complex), or

The mist cleared away as the sun rose (complex).

1. I heard a strange noise, and I was thoroughly frightened.
2. The bell rang, and it wakened me.
3. The apples lay in inviting heaps on the ground, and the children swarmed eagerly around them.

4. The gangplank was raised, and the steamer moved away.
5. The fire alarm was given, and the pupils marched out.
6. The fire engines arrived, but the flames were controlled with great difficulty.
7. A wise man thinks before he speaks, but a foolish man speaks first and thinks afterwards.

General Review and Drill Exercises

1. Simple and Compound Sentences.

Answer in clear, well-expressed sentences :

1. What is a clause?
2. What is a principal or coördinate clause?
3. Is a simple sentence a clause?
4. When may two principal clauses be joined to make one sentence?
5. A sentence made by joining two or more coördinate clauses is what kind of sentence?
6. What part of speech is frequently used to connect the clauses of a compound sentence?
7. What mark of punctuation is usually used to separate the clauses of a compound sentence?
8. When the clauses of a compound sentence are long and there is a decided break between them, what mark of punctuation is used to separate them?

2. Complex Sentences.

I. Find the principal clause and the subordinate clause in each of these complex sentences :

1. The songs that she sang were very beautiful.
2. Spain, which was once great, is not now a world power.
3. If you want to succeed, save.

4. He that is not with us is against us.
5. Lowell, who wrote "The First Snowfall," was an American.
6. The house in which I live is very old.
7. As Rip approached the village, he met many people.
8. Strike while the iron is hot.
9. It was a sight that my old eyes will never forget.

II. Use the statements below as subordinate clauses in complex sentences of your own: "

- | | |
|---------------------------------|-------------------------------|
| 1. who lives next door | 5. where I live |
| 2. that I wear to school | 6. which we studied last year |
| 3. that I am reading | 7. which I have just made |
| 4. that was struck by lightning | 8. who sits near the window |

3. Phrases and Clauses.

I. Rewrite the following sentences, changing the italicized modifiers to modifying clauses:

1. *During the storm* the cattle huddled under the trees.
2. The flowers are refreshed *by the rain*.
3. All mischief comes *from idleness*.
4. The king stood *in full view of the crowd*.
5. *At the first snowfall* children rejoice.

II. Write sentences containing adverbial modifiers that embody the following ideas. Express them in various ways.

Example.

Happiness

He worked *happily* at his task.

He worked at his task *with great happiness*.

He worked at his task *as though it gave him great pleasure*.

industry

eagerness

patience

carefulness

slowness

discouragement

gentleness

beauty

play

4. The Game of Capping Clauses.

Divide the class into two teams. Let the first pupil on team 1 make a short statement.

Let the pupil opposite "cap" it with another statement that is connected in thought.

Example. FIRST PUPIL. The sky is cloudy.

SECOND PUPIL. And the wind is from the east.

So on down the line. If a pupil hesitates or makes a statement that is not connected in thought with the one it is intended to "cap," he or she must sit down and the next pupil on the opposite team must continue the game. The team having the greater number of pupils left standing wins.

5. Correct Use of *Without* and *Unless* ; *Like*, *As*, and *As if*.

1. *Without* is a preposition; *unless* is a conjunction. Therefore always use *unless* before a subordinate clause. Never use *without* as a conjunction. You may say "I will not go *unless* you go" or "I will not go *without* you."

2. *Like* is a preposition; *as* and *as if* are conjunctions. Therefore never use *like* before a subordinate clause. You may say "He fights *like* an old soldier" or "He fights *as* an old soldier would fight."

Supply the correct form in the following :

1. I shall be lonesome (without, unless) he comes.
2. He acts (like, as if) he were discouraged.
3. It looks (as if, like) it would rain.
4. (Unless, Without) your help I shall be lost.
5. Your sister speaks (like, as) you speak.
6. (Without, Unless) you hurry, we shall be late.

CHAPTER NINE

HOW THE SENTENCE IS CONSTRUCTED—REVIEW OF GRAMMAR

It will be important at this point to gather together the various facts that you have learned about grammar or the science of language, in order that you may get a complete view of the construction of the sentence. As you have studied only those principles that are directly helpful to you in speaking and writing, they should be reviewed again and again.

Parts of Speech

In the first place, you have learned that the words out of which sentences are built may be grouped, according to the kind of work they do in the sentence, into eight classes, called the **parts of speech**. The names of these parts of speech are: nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

1. A **noun** is a word used as the name of a person, a place, or a thing; as, *captain, town, pencil, sorrow*.

A **common noun** is a word used as the name of any one of a class of persons, places, or things; as, *author, city, pin*.

A **proper noun** is a word used as the name of a particular person, place, or thing; as, *John Riley, Boston, Kenilworth*.

All proper nouns should begin with capital letters.

2. A **pronoun** is a word used in place of a noun.

This is the house *that* Jack built.

3. A **verb** is a word used to tell or assert something. Verbs are classified as **transitive**, **complete**, and **linking**.

I know him. (Transitive.)

The river flows swiftly. (Complete.)

Wisdom is better than strength. (Linking.)

4. An **adjective** is a word used to modify a substantive.

A red rose; three cents; some pupils; my school.

Red is a **descriptive adjective**; *three* and *some* are **limiting adjectives**; *my* is a **possessive adjective**.

A, an, and the are called **articles**.

5. An **adverb** is a word used to modify a verb, an adjective, or another adverb.

He laughs best who laughs last.

6. A **preposition** is a word used to show the relation between a substantive and some other word or words in the sentence.

Put your shoulder to the wheel.

7. A **conjunction** is a word used to connect words or groups of words.

Neither a borrower nor a lender be.

8. An **interjection** is a word used to express sudden or strong feeling.

Hail! Columbia, happy land!

ORAL EXERCISE

In the following sentences, (a) examine the thought carefully, (b) tell the work each word does in its sentence, and (c) tell what part of speech it is.

Example. The lowing herd winds slowly o'er the lea.

The points out *herd*; therefore it is an article.

*Low*ing describes the *herd*; therefore it is an adjective.

Herd names what *winds o'er the lea*; therefore it is a noun.

Winds makes an assertion about the *herd*; therefore it is a verb.

Slowly tells how the herd winds; therefore it is an adverb.

O'er introduces the phrase *o'er the lea* and shows the relation between *winds* and *lea*; therefore it is a preposition.

The points out *lea*; therefore it is an article.

Lea names o'er what the lowing herd winds; therefore it is a noun.

1. The suns and showers of April played together.
2. Aha! I have caught you!
3. At every gust the dead leaves fall.
4. Among the long, black rafters
The wavering shadows lay.
5. Peace, commerce, and honest friendship with all nations
was Washington's policy and should be our policy to-day.
6. The wise men traveled by night and slept by day.
7. Neither a canoe nor a rowboat is safe in these waters.
8. Over the mantel hung a picture of a knight in full armor.
9. The schoolhouse was a low building that was rudely constructed of logs.
10. At sunrise the army moved toward the forest in which the Germans were intrenched.

Structure of the Sentence

1. Every sentence contains a **subject** and a **predicate**.
2. The **subject substantive** is the part that names what is spoken of. It is usually a noun or a pronoun.
3. The **complete subject** is the subject substantive together with all its modifiers.

4. The **predicate verb** is the part that asserts something about the subject. It is always a verb or a verb phrase.

5. The **complete predicate** is the predicate verb together with its modifiers and such words as complete its meaning.

6. The subject substantive or the predicate verb or both may be **compound**.

7. The **subject substantive** may be modified by :

(a) **Adjectives**.

(b) **Phrases** consisting of prepositions and substantives, used as adjectives.

(c) **Clauses** consisting in turn of subjects and predicates with their modifiers.

8. The **predicate verb** may be modified by :

(a) **Adverbs**.

(b) **Phrases** consisting of prepositions and substantives, used as adverbs.

(c) **Clauses** consisting in turn of subjects and predicates with their modifiers.

Example. Those who live in glass houses should not throw stones.

The complete subject is *Those who live in glass houses*, and consists of the subject substantive *Those* modified by the adjectival clause *who live in glass houses*. This clause in turn has as subject substantive *who* and as complete predicate *live in glass houses*. The complete predicate of the sentence is *should not throw stones* which consists of the predicate verb *should throw*, the adverbial modifier *not*, and the direct object *stones*.

9. According to meaning sentences are classified as :

(a) **Declarative or Interrogative.**

The swallows went south. Come to me.
Where did they go?

(b) **Exclamatory or Non-exclamatory.**

How beautiful the snow is ! The snow is beautiful.

(c) **Affirmative or Negative.**

There is dew on the daisies. There is no dew there.

10. According to form sentences are classified as :

(a) **Simple.**

The bright sun went down.

(b) **Compound.**

The bright sun went down, and the stars came out.

(c) **Complex.**

The sun, which had been bright, went down.

11. The clauses of a sentence may be :

(a) **Principal.**

This is the house that Jack built.

(b) **Subordinate** — (Adjectival or Adverbial).

This is the house *that Jack built*. (Adjectival.)

Come *when you are called*. (Adverbial.)

(c) **Coördinate.**

Two or more principal clauses or two or more subordinate clauses may be **coördinate**.

The wind blew and the floods came.

ORAL EXERCISES

I. Tell whether the following sentences are simple, compound, or complex. Point out all coördinate and all subordinate clauses.

1. To a little mind nothing is great ; to a great mind nothing is little.
2. If pride leads the van, beggary brings up the rear.
3. Give neither counsel nor salt till you are asked for it.
4. Every man has within himself a continent of undiscovered country.
5. Quarrels would not last long if the fault were only on one side.
6. When I became a man, I put away childish things.
7. The loss which is unknown is no loss at all.
8. They were born poor, they lived poor, and they died poor.
9. Come while the afternoon is young.
10. A book's a book although there's nothing in it.
11. He who waits to do a great deal at once will never do anything.
12. He who lives well, lives long ; for this age of ours should not be numbered by years, days, and hours.
13. Little by little, but surely and steadily on the whole, was brought home to the young boy, for the first time, the meaning of life.

II. Point out the subject substantives and the predicate verbs in the sentences above, and tell what modifiers are used with each, indicating whether these modifiers are adjectives, adverbs, phrases, or clauses.

PART TWO

CHAPTER ONE

SOME EVERYDAY USES OF OUR MOTHER TONGUE

School Citizenship

Almost every school feels the need of some kind of club. This club may take the form of an athletic association, a patriotic league, a literary or debating society, or a club for the welfare and improvement of the school.

The first step in starting a club is to obtain the consent and coöperation of the teacher; the next is to call a meeting of the school or class for the purpose of presenting the plan to them, securing their interest and support, and receiving their suggestions.

How to Conduct a Meeting

The secret of a good meeting lies in conducting it in a dignified, courteous, and businesslike manner. In order that you may conduct yours in this way, you will need to become acquainted with certain forms and customs that are generally used, and then follow them in your meetings.

The first thing to do is to appoint a temporary president, or president *pro tem* (Latin for "for the time"). The teacher might make this appointment for the first meeting. The pupil named as president *pro tem* goes to the front of the room and seats himself facing the class. This is called *taking the chair*. The person in the chair has absolute charge of the meeting. No one may make a suggestion or even ask a question without his permission.



The members of the club facing the president are said to be *on the floor*. If a person on the floor wishes to speak, he rises and addresses the chair; that is, he says, *Mr. President* or *Madam President*. The president then recognizes the speaker; that is, he pronounces the speaker's name, thus giving him permission *to take the floor* or say what he has in mind. When a suggestion is made by a person on the floor, it may be discussed by the other members; but each one who wishes to speak must rise, address the chair, and wait for recognition before expressing his opinion.

Suppose the question under discussion is the name of the club, and several names have been suggested. The president says, "The names suggested for the school club are: The School Welfare Club, The Civic League, The Good Citizens Club, and The Loyal League. Does any one wish to make a motion?" Some one on the floor rises

and says "Mr. President," and, upon being recognized, remarks, "I move that our club be called The Civic League." If some one else is in favor of this name, he rises, addresses the chair, and upon being recognized says, "I second the motion."

The president then says, "It has been moved and seconded that our school club be called The Civic League. Is there any discussion?" If there is no discussion, he then says, "Are you ready for the question?" This means, "Are you ready to vote upon this motion?" The president continues, "All in favor of the motion please signify it by rising." He counts the votes. Then he says, "All opposed rise." He counts these also. If more than one half of those on the floor vote for the motion, the president says, "The motion is carried," and The Civic League becomes the name of the club. If less than one half vote for it, the motion is lost and another name will have to be moved and seconded and voted upon. Instead of taking a rising vote the president may say, "All those in favor of the motion signify it by saying 'Aye,' those opposed 'No.'" If less than one half vote in favor of the motion, it is lost and the club is ready for another motion. Only motions that are seconded may be voted upon.

When the time allotted for the club meeting has expired, some person on the floor makes the motion that the meeting adjourn. When this motion has been seconded, it is put to vote and the president says, "The meeting is adjourned." If no one on the floor makes the motion for adjournment, the president may call for it by saying, "The motion for adjournment is now in order." The motion will then be made, seconded, and voted upon.

Suggestions for the First Club Meeting

At the first meeting of the club the following business may be transacted :

1. The purpose of the club decided upon.
2. The name selected.
3. The officers : president, vice president, secretary, and treasurer nominated and elected.
4. A committee to draw up a constitution appointed.

ORAL AND WRITTEN EXERCISES

I. What are the first steps in starting a club?

How should the meetings be conducted?

What is meant by a president *pro tem*?

What is meant by taking the chair?

What is meant by taking the floor?

How does a person on the floor address the chair?

How does the president recognize the speaker?

What is a motion?

What must follow the making of a motion if it is to be considered by the club?

After a motion has been seconded, what does the president do?

What is meant by a motion's being carried?

What is meant by a motion's being lost?

In what two ways may the club vote be taken?

II. When you have decided what kind of club you would like to organize in your school, write a letter to the principal, giving your ideas, suggesting a name, and asking his or her advice and coöperation.

III. Write a letter to some friend in another school, telling him or her about the club you are organizing.

Drafting a Constitution

Every club should have a constitution that states the following points :

1. Name and object of the club.
2. Who the members of the club shall be.
3. What officers the club shall have.
4. What the duty of each officer shall be.
5. How and when those officers shall be elected.
6. When meetings shall be held.
7. How amendments may be made.

In addition to the constitution, every club may also have by-laws. These are the rules specifying the manner in which the club shall carry on its work. Such by-laws should be short and to the point. Read carefully the constitution given below. It is one drafted by a group of boys and girls for a club which they organized several years ago. The club has been in active operation ever since and has done so much for the school of which it is a part that it is looked upon by the principal and by the teachers as one of the most valuable features of the institution.

CONSTITUTION OF THE CIVIC LEAGUE

ARTICLE I

Name

This club shall be known as the "Civic League" of the Franklin School.

ARTICLE II

Object

The object of the Civic League is to set a high standard of school citizenship and to do everything possible to improve our school.

ARTICLE III

Membership

Any member or teacher of the higher grades is eligible to membership.

ARTICLE IV

Officers

The officers shall be a president, a vice president, a secretary, and a treasurer.

ARTICLE V

Duties of Officers

SECTION 1. It shall be the duty of the president to preside at all meetings of the league, to preserve order, and to represent the league on public occasions.

SECTION 2. The vice president shall perform the duties of the president in his absence.

SECTION 3. It shall be the duty of the secretary to keep minutes of all meetings and to conduct the correspondence of the league.

SECTION 4. It shall be the duty of the treasurer to take care of the money of the league and to pay it out when authorized to do so.

ARTICLE VI

Students' Council

SECTION 1. Two delegates chosen from each classroom of the eighth grade, together with the officers, shall form a Students' Council.

SECTION 2. It shall be the duty of this council to prepare the business to be brought before the meetings of the league and to decide questions when it is not possible to call a meeting of the entire league.

ARTICLE VII

Meetings

SECTION 1. Regular meetings shall be held on the first and third Wednesday of each month during school sessions.

SECTION 2. Special meetings may be called by the president or upon the written request of any ten members, after at least twenty-four hours' notice.

ARTICLE VIII

Election of Officers

SECTION 1. Officers shall be elected at a regular meeting of the league, and shall hold office for two months, or until their successors are appointed.

SECTION 2. Voting shall be by ballot, and a majority of the votes cast shall be necessary to elect.

SECTION 3. All vacancies in elective offices shall be filled by the Students' Council.

ARTICLE IX

Amendments

This constitution may be amended at any meeting of the league by a two-thirds vote of all present, provided that notice of the proposed amendment has been given at the previous meeting.

BY-LAWS

ARTICLE I

Order of Business

At meetings of the league the following order of business shall be observed :

1. Reading of the minutes of the previous meeting.
2. Reports of Officers.
3. Reports of Committees.
4. Unfinished Business.
5. New Business.

ARTICLE II

Monitors

Four monitors to serve for two weeks shall be appointed by the Students' Council to take charge of the passing of the lines at recess.

ARTICLE III

Ushers

Four members of the league shall be appointed by the Students' Council to serve as ushers at the weekly assembly of the school. These ushers shall serve for two months.

How to Take Minutes

As you have learned from your reading of the constitution on pages 231-233, the duty of the secretary is to attend every meeting, to listen attentively, and to take notes of all that goes on. These notes are called **minutes**. After the meeting, while the ideas are still fresh, the secretary rewrites the notes in good sentences, so that he can read them at the next meeting of the club.

It is usual for the president, immediately upon calling a meeting to order, to say, "The secretary will please read the minutes of the last meeting." After the minutes have been read the president says, "Are there any corrections?" If no one makes a correction, the president says, "If not, the minutes stand approved as read." If a correction is made, the president says, "The secretary will please make the correction as suggested, after which the minutes stand approved."

The following is a copy of the minutes of a meeting of the Civic League as read by the secretary :

MINUTES

The meeting was called to order by the president at 9 o'clock in Room 207. The minutes of the previous meeting were read and approved.

The president stated that the business before the league was to see what could be done to improve conditions outside of the school building before the opening of the doors in the morning. He asked first to have the conditions at that time stated plainly.

One of the members of the league, who usually comes to school early, said that there was pushing and crowding about the doors.

and that sometimes there was such rough playing among the bigger pupils that the smaller ones were hurt, and passers-by run into. Other members testified to the same state of affairs.

The president then asked for suggestions as to the best way of remedying this condition. After a good deal of discussion the following motions were made, seconded, and carried.

1. That a delegate of the league go to each room of the school and urge the pupils not to come to school before the time for opening the doors.

2. That two members of the league be on duty outside of the building every morning, for ten minutes before the opening of the doors, to help keep order. These monitors should serve for a term of two weeks.

3. That the president explain to the school the necessity for this arrangement, and ask the coöperation of all the pupils in the efforts of the monitors to improve conditions.

There being no further business, the meeting adjourned.

Respectfully submitted,

Helen Ogden

Secretary

ORAL AND WRITTEN EXERCISES

I. If possible, get the constitutions of one or two other clubs and compare them with the one given here. After this, discuss the different points that you wish to include in your constitution, letting one pupil make a list of them on the board.

II. Write a constitution for your club, using either the one in the book or some other that you have secured as a model. Make a class exercise of this, one pupil doing the writing, the others giving him the form in which each point shall be expressed. Let everybody in the class contribute to this.

III. If you have not yet organized a club, hold a class meeting, conducting it according to the description given on page 227. Your class meeting may be on any question of general interest, such as :

1. Shall we give a play for the school?
2. Shall we organize a basketball team and play other schools?
3. Shall we collect money (or toys, or books) to send to the children's hospital (or some other charity)?
4. Shall we hold a fair for the benefit of —?
5. Shall we have a class library, every one lending one or more books for the year?
6. Shall we club together, each one contributing a small amount, and take one or two magazines?

Other questions that may be of greater interest to your class may occur to you; but whatever question you discuss, conduct your meeting in as dignified and business-like a way as possible. Instead of appointing one secretary for this first meeting, ask a number of different pupils to take minutes.

IV. After these different pupils have had time to put their minutes into good shape, have them read aloud and discuss them in turn for their accuracy and for the form in which they are expressed. By this method you will know by the time you hold your next meeting whom to appoint as secretary.

Campaign Speeches

After the term of your first group of officers has expired, you may elect their successors according to a plan similar to that used by many political and other organizations.

A meeting is called for the purpose of nominating candidates for all offices. Several candidates may be nominated for each office. Each member on the floor who wishes to present a candidate for nomination does so by making a nominating speech, explaining the reasons for his choice. In accepting the nomination the candidate also makes a speech, expressing thanks for his nomination and telling what he plans to do if elected.

The election is held at some later date, and the time between nominations and election may be improved by making and displaying campaign posters. Only well-drawn, carefully lettered, correctly spelled posters should be hung.

Make it a rule in both speeches and posters to say nothing against another candidate, but to confine yourself to showing the fine qualities and special fitness of your particular candidate.

As the object of the nominating speech is to win votes for your candidate, in making it you should bring forward as many arguments for his election as possible. Read the nomination speech below and the speech of thanks that follows it :

I

Mr. President,

I nominate Helen Ogden as secretary of our league. As you all know, Helen is one of the best pupils in the class in composition ; therefore her minutes would be well kept and her letters would be a credit to the club. Her penmanship also is unusually good, and her papers are always neat and well arranged.

All these things would make her an excellent secretary ; but her highest recommendation for the position is that she is ab-

solutely reliable, and therefore can be depended upon to *get* things done and done on time.

I do not see how a better secretary than Helen Ogden could be found, and I hope that every one here will vote for her.

2

Mr. President and fellow members of the Civic League :

I thank you for my nomination. If I am elected secretary of the League, I shall do all in my power to deserve the kind things that have been said about me by performing to the very best of my ability all the duties that fall to my office. And I hereby pledge myself, whether I am elected or not, to work for the success of the League in every way possible.

ORAL EXERCISE

Divide the class into two sections, one section representing nominees for the positions of officers of a club, the other representing nominators. Now let each section divide itself into four groups as follows :

1. Nominees for president. Nominators of president.
2. Nominees for vice president. Nominators of vice president.
3. Nominees for secretary. Nominators of secretary.
4. Nominees for treasurer. Nominators of treasurer.

Let each nominator in group one select one nominee from group one ; each nominator in group two, one nominee from group two, and so on until every nominee in the room has been assigned to some nominator.

Now prepare the speech that falls to your share. Be careful to speak slowly and clearly.

When a nominator makes a speech, presenting a candidate for office, the nominee should rise and make a speech in return, thanking the nominator and telling what the nominee hopes to do for the club in case he is elected.

Ask your teacher and the principal of the school to act as a committee of two to judge the speeches and select the best given on each side.

Variety of Expression

In organizing and running your school club you have found it necessary to describe your own qualifications or those of some classmate for various school positions. It is very desirable in describing such qualifications to use a variety of words and expressions. For example, in your nominating speech you might use one of these expressions:

I nominate for this office

I propose the name of

I suggest for this position

I bring to your attention the qualifications of

Remember that you may secure variety (1) by using **synonyms**, (2) by using **phrases**, (3) by using **clauses**, (4) by varying the **order** of your words. Express the following ideas in a variety of ways. Do not hesitate to use your dictionary:

1. Edith will be a reliable secretary.
2. In my opinion we need a club.
3. If I am elected, I shall do my best.
4. I will serve the interests of the school.
5. The duties of this position take much time.

A Narrative Poem

The following poem, like the "Incident of the French Camp," is a story told in verse. Read it through silently before you try to answer the questions that follow it.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

¹ I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
"Good Speed!" cried the watch, as the gate-bolts undrew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

² Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place.
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

³ 'Twas moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom, a great yellow star came out to see;
At Düffeld, 'twas morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime,
So Joris broke silence with "Yet there is time!"

⁴ At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare through the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

⁵ And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence — ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

⁶ By Hasselt, Dirck groaned; and cried Joris, "Stay spur!
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix" — for one heard the quick wheeze
Of her chest, saw the stretched neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

⁷ So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

⁸ "How they'll greet us!" — and all in a moment his roan
Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

⁹ Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

¹⁰ And all I remember is — friends flocking round
 As I sat with his head 'twixt my knees on the ground;
 And no voice but was praising this Roland of mine,
 As I poured down his throat our last measure of wine,
 Which (the burgesses voted by common consent)
 Was no more than his due who brought good news from Ghent.

ROBERT BROWNING

This poem is a very difficult one to read aloud well, so do not attempt it until you have answered all the questions and are sure that you understand what the author had in mind.

Who is supposed to be telling the story? To which of the three men does *he* in the first line refer? What does the first stanza tell you about the city of Ghent? What were the duties of the watch? What is a postern?

Describe the picture that you would paint if you were an artist and wished to illustrate the second stanza. How does the author's use of the word *twilight*, in the third stanza, differ from the ordinary use of the word? What is meant, in the fourth stanza, by *the cattle stood black* against the sun? If you have never seen a tree or an animal outlined against the rising sun, try to do so, and see if you can find out exactly what the author means by the line. Why does Roland's master say that he sees his horse at last? Has he not been riding him right along?

Read the last half of the fourth and all of the fifth stanza together, and see what a wonderfully clear picture of the galloping horse they give. Which lines especially show the great speed at which Roland is going?

Which was the first horse to give out? Read the lines that show that her master forced her to go on after her

strength was exhausted. How near Aix did Joris get? How did Roland's master feel when he was left alone to carry the news? Read the lines that tell you. Why did he throw off his boots, belt, etc.? Why did he laugh and sing and call his horse pet names?

Who is the real hero of the poem? Give a reason for your answer. Follow the time from the beginning to the end of the ride. When did they leave Ghent, and about what time was it when they came within sight of Aix?

Notice the line, *'Neath our feet broke the brittle bright stubble like chaff*, in the seventh stanza. Can you see why the author used the words he did rather than *'Neath our feet broke the shining dry stubble like chaff*? It is said that Browning tried to imitate the galloping of a horse in the swing of his lines. Read the beginning of the poem and see if you can make it sound like that :

I sprang-to the stir-rup and Jor-is and hé,
I gal-loped, Dirck gal-loped, we gal-loped all three.

Find other lines that sound like galloping.

The story in the poem is told in the first person. Retell it in the third person. This is one of the very famous poems of the English language. Read it again and again until you have the whole scene clear in your mind so that you can tell it in a way worthy of the poem.

Use any of the author's words that seem to you particularly good, as, *askance, wheeze, pitiless, fate, peer, consent*, and many others. If you are not sure of their meaning and pronunciation, look them up in your dictionary before attempting to use them.

ORAL AND WRITTEN EXERCISES

I. Read one of the following poems, trying to see the pictures which the poet gives us.

Tell the story of the poem in your own words, making it as vivid as possible. *A written outline will help you.* See pages 3, 43, 163.

II. If one of your classmates is absent, write to him or her, giving a brief review of the poem. Do it so interestingly that it will make the person to whom your letter is addressed anxious to read and enjoy the verses for himself.

King Robert of Sicily
The Legend Beautiful
The Norman Baron
The Revenge
The Lady of Shalott
Alice Martin
Opportunity
Ballad of East and West
The Relief of Lucknow
Hervé Riel
Dow's Flat

Longfellow
Longfellow
Longfellow
Tennyson
Tennyson
Whittier
E. R. Sill
Kipling
Robert T. S. Lowell
Browning
Bret Harte

Book Reports

In your last lesson on narrative poems you were asked to write a letter to some absent classmate, telling him enough about a certain poem to make him want to read it. Such work was helpful to you as well as to him. It gave you the opportunity of reviewing the story and of deciding what the most interesting features of it were. It is a very excellent plan to make a short written report of every worth-while book that you read.

Ask your teacher if you may introduce *Book Reports* into your school and may receive credit for every good book read outside of class and reported on.

The report below is in the form of a letter addressed to the teacher :

September 29, 1919

Riverdale School

Pasadena, Calif.

My dear Miss Newman,

I have just read "Ivanhoe" by Sir Walter Scott. It is a story of England in feudal times and deals with all classes of society — kings, knights, priests, yeomen, outlaws, and serfs.

The most interesting event in the story is the storming of Torquilstone, an old feudal castle.

Another interesting incident is the archery contest in which Robin Hood disguised as the yeoman, Locksley, wins the archery contest.

The characters that I enjoyed most are Richard the Lion-hearted, king of England; Ivanhoe, a Saxon knight; and Rebecca, the Jewish maiden who saved Ivanhoe's life.

My opinion of the book is that it more than pays for all the time it takes to read it. It is very long and there are a number of explanations and descriptions that make very solid reading; but they all seem necessary to an understanding of the conditions of that far-away time.

"Ivanhoe" seems to me a bit of long-ago history made real and lifelike.

Yours sincerely,

Katharine Morris.

Grade 8.

Instead of giving your book review in the form of a letter, you may make it in regular report form as follows, allowing the necessary space under each heading :

BOOK REPORT

Title of Book Read :
Date of Reading :
It is a story of
.....
The most interesting event in the story is.
.....
Another interesting incident is.
.....
The characters I most enjoyed reading about are.
.....
My opinion of the book is.
.....
Name.
Grade.

This form may be copied in your notebook and used whenever you wish to make a report, or your School Board may be willing to have a number of these report forms printed. Thus you will have at the end of the year a complete record of your reading.

In giving your opinion of a book, show why you liked or disliked it. Never say merely "My opinion of the book is that it is very interesting." Suppose the pupil who wrote the report on "Ivanhoe" had said only "I think the book is interesting, but it has very long descriptions," the person reading the report would have no idea that the descriptions were necessary to make clear the conditions that existed in the days of Richard the Lion-hearted.

In mentioning the characters you enjoyed reading about, be sure to describe each briefly, but in a way that will give some idea as to why the character is interesting.

The writing of book reports gives excellent practice in selecting the most important from a great mass of details. It also gives training in condensing or stating things briefly, and in expressing yourself clearly.

WRITTEN EXERCISE

Write a letter to the principal of your school, or to the president of the Board of Education in your city, explaining the plan of using book reports, and asking him to have report forms printed. Remember that he knows nothing of the plan. It is your business to make him understand it and recognize the value of it. Have the letters written by the various members of the class read aloud, and the best one selected by vote to be copied and sent.

Character Sketches from Literature

You can surely recall from some favorite book a character that is so real to you that he seems almost like a friend. You know just how he looks and how he acts. In fact, you know him so well that, if he could step out from the pages of the book, you would recognize him without hesitation.

Below are lists of characters from books that you are doubtless studying now or have studied recently. Find just how the authors have sketched or described these characters so that they seem alive.

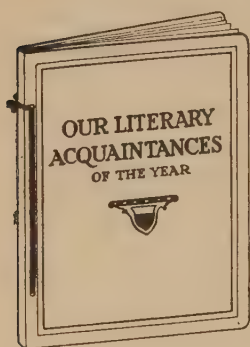
ORAL AND WRITTEN EXERCISES

I. Select one character and read the author's description of him or her aloud in class. Sometimes an author, instead of giving one full description, gives little bits here and there.

Find these bits and piece them together until you have a complete picture. Let the class vote on the character that seems to them most alive.

II. Select one of the characters from the list on page 249, or from some other selection that you have studied, and after carefully reading what the author has written, close the book and write a character sketch of your own. Do not try to avoid expressions of the author's that "stick" in your mind. The very fact that you do remember them shows that they are particularly fitting and that you probably cannot find any other words that express the thought so well.

It would be interesting to make a class booklet of character sketches, putting in it the best of those just written and adding others during the year. You might entitle the



book "Our Literary Acquaintances of the Year." Elect a board of editors whose duty it shall be to read all the sketches and make the selections for the book. Your editors should also correct these compositions and then have the authors copy them carefully. You might even have a board of art editors to design a cover and illustrate some of the sketches. Such a book would

form an interesting record of the year's work in literature, not only for you to look over but for visitors to see.

Courtship of Miles Standish

- | | |
|---------------------------|----------------------|
| 1. Captain Miles Standish | 3. Priscilla |
| 2. John Alden | 4. Elder of Plymouth |

Evangeline

- | | |
|---------------------------|-------------------------|
| 1. Benedict Bellefontaine | 4. Michael the Fiddler |
| 2. Evangeline | 5. Father Felician |
| 3. Gabriel | 6. Basil the Blacksmith |

Treasure Island

- | | |
|---------------------|---------------------|
| 1. Bill Bones | 4. Squire Trelawney |
| 2. Ben Gunn | 5. Pew |
| 3. Long John Silver | 6. Jim Hawkins |

Rip Van Winkle

- | | |
|--------------------|--------------------|
| 1. Rip | 3. Wolf |
| 2. Dame Van Winkle | 4. Nicholas Vedder |

Legend of Sleepy Hollow

- | | |
|-----------------------|--------------------------|
| 1. Ichabod Crane | 4. Gunpowder |
| 2. Brom Bones | 5. The Headless Horseman |
| 3. Katrina Van Tassel | 6. Hans Van Ripper |

A Christmas Carol

- | | |
|-------------------|--------------------------|
| 1. Marley's Ghost | 5. Mr. and Mrs. Fezziwig |
| 2. Scrooge | 6. Scrooge's Nephew |
| 3. Bob Cratchit | 7. The Pudding |
| 4. Tiny Tim | 8. The Goose |

The following character sketches written by pupils of your age are suitable for a book of the kind described.

Jo

My best book friend is Jo from "Little Women." Her tall, slender figure, long awkward arms, and small head supporting a weight of hair, give her a most singular appearance. Sharp brown eyes and a decided mouth has Jo, but when she is lying on the hearth in her favorite attitude, with the ruddy glow of the fire on her face, all her angular features seem to develop into lovely soft curves.

Jo rather prides herself upon her boyish ways; but to her sisters they are a constant source of annoyance. They try in vain to make her stop whistling on the street, talking slang, sitting on the floor, and doing the thousand and one other things which are considered so disgraceful for young ladies to be guilty of.

But despite her many faults, Jo has a kind and loving nature, which seldom shows to its best advantage except to those nearest and dearest to her.

WOLF

Wolf was his master's companion in idleness and, consequently, in Dame Van Winkle's beratings. Out of doors he was a dog of spirit, but at the sound of that scolding voice his tail would slump, and he would skulk along, keeping one eye out to see whether it was time to dodge a flying missile.

Wolf's happiest moments were those spent in the woods with Rip. Here they were both care free, and while Rip trudged whistling along, Wolf scurried here and there, now chasing a squirrel, now sniffing at a rabbit hole, but always returning with wagging tail to his master's side.

Wolf accompanied Rip on his fatal trip up the mountain. What became of the dog when his master went to sleep we do not know, but I believe that he kept guard there faithfully to the end.

A Guessing Game — Who Is It?

From the characters of one or more of the books that all the class has read select one, and describe it without telling who it is. Read your description in class and see whether your classmates can guess who it is. You will need to say just enough to give your hearers some clue, and yet not too much. Be sure that there is variety in your description, that is, that you do not repeat your adjectives and that you use adjectival phrases and clauses where advisable.

The following description of Bill Bones from Stevenson's "Treasure Island" was written by a pupil.

Coming towards me I see a tall, strong, heavy, nut-brown man with a tarry pigtail falling over the shoulders of a very much soiled and patched coat. He has a big scar across one cheek from a saber cut. He is singing loudly, "Fifteen men on a dead man's chest, Yo ho ho and a bottle of rum!" between draughts out of a bottle. Can you guess who it is?

Point of View in Description

Have you ever read Saxe's "The Blind Men and the Elephant"? As none of the men could see, they had to get their idea of what an elephant was like by the sense of touch, and as none of them touched the same part of the big creature, each came away with a different impression. The one that touched the long, flexible trunk concluded that an elephant was much like a snake, and he who felt of the great legs decided that an elephant was rather like a tree.

But blind men are not the only people who get different

impressions from their examination of a thing. Even with the best of eyes no two of us carry away exactly the same mental picture of anything we look at.

I. Read the following stanza from one of Eugene Field's poems :

Father calls me William ; sister calls me Will ;
Mother calls me Willie ; but the " fellers " call me Bill.

You can tell at once that the mother's mental picture of her boy is very different from his sister's or his father's or from that of the " fellers." Divide the class into four groups. Let one group write a description of the boy as his mother sees him, another group as his sister sees him, another group as his father sees him, and a fourth group as one of the fellows sees him. Write these sketches in the form of letters from the various people who are describing him to some one who has never had the pleasure of meeting the young man. The mother's letter to her sister might begin :

Dear Mary,

I cannot tell you how glad I am at the prospect of a visit from you this summer. I not only long to see you, but I am so anxious to have you know our children. Just think ! You have never even seen our Willie and he is almost nine years old. He is ———.

Select the best description from each group. These four together should give a good all-round picture of a many-sided small boy.

II. Write two short character sketches of a little street dog that follows a boy home. Let the first description be

in the form of the boy's plea to his mother to let him keep the dog. Let the second sketch be in the form of a protest from his young lady sister against his keeping the dog. Let the sister address her remarks to the mother also.

How to Get the Thought of Difficult Sentences — Analysis

You have had many occasions to use your knowledge of subject and predicate in order to decide whether or not your sentences were correctly composed. What you really did in such instances was to find the subject, the predicate, and the modifiers, so as to get at or test the thought. This process of separating the sentence into the parts of which it is composed is called **analysis**.

Just as a carefully planned outline guides you, step by step, in the writing of a story or an explanation, so analysis helps you in getting the full and exact meaning of a sentence.

Where the thought of a sentence is so clear and simple that there can be no doubt as to what is spoken of and what is asserted about it, analysis is unnecessary. In such cases you have the thought without working for it. It often happens, however, that a poet or a prose author expresses a really worth-while thought in a manner so different from the usual one that at first glance you see nothing but a collection of words, whose only claim to being a sentence appears to be that it begins with a capital letter and ends with a period, a question mark, or an exclamation point.

In such a selection you may take it for granted, however,

that a thought is there, but that it is too difficult or too obscure for you to master all at once. You must, therefore, do it step by step.

Below are directions that will guide you to get the thought by analysis :

1. Decide first what the sentence talks about ; that is, what is the subject substantive.
2. Ask yourself what simple assertion is made of this subject ; in other words find the predicate verb.
3. Find the direct object of the verb, or the predicate nominative or adjective, if there is any.
4. Decide what are the modifiers of the subject substantive and of the predicate verb. Are these modifiers words, phrases, or clauses ?
5. If the sentence is compound or complex, analyze each clause separately.
6. If the order of the sentence is unusual, it will help to restate it in the natural order.

Example. Little and big from the fishing banks
Come the boats to Gloucester Town.

This is a simple, declarative, non-exclamatory sentence. The subjective substantive is *boats*, which names the thing spoken of. The predicate verb is *come*, which tells what the boats do. The subject substantive is modified by the article *the* and by the adjectives *little* and *big*, which describe the boats. The predicate verb is modified by the two adverbial phrases *from the fishing banks* and *to Gloucester Town*. The first of these tells where the boats come from, and the second to what place they come.

ORAL EXERCISE

Most of the sentences below are taken from poems. At first glance they may not seem perfectly clear. Analyze each one, noticing how the thought dawns upon you as you study its structure.

1. Through the sound of wind, of rain, and of thunder to my ear comes the gentler music of the flowing brook.
2. Meanwhile, his friend, through alley and streets,
Wanders and watches, with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door.
3. We had read of rare Aladdin's wondrous cave,
And to our own his name we gave.
4. If I were an American, as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms — never! never!! never!!!
5. Time the ruined bridge has swept
Down the dark stream that seaward creeps.
6. Strong and compelling have the bonds become that unite us with the rest of the world in trade, in influence, in power.
7. Whom ye ignorantly worship, him declare I unto you.
8. Once to every man and nation comes the moment to decide,
In the strife of Truth and falsehood, for the good or evil side.
9. Her the Gods loved and blessed
With the flower of youth and beauty.
10. As a falcon upon the mountains, swiftest of winged things, swoopeth after a trembling dove, so Achilles flew straight for Hector.

General Review

1. Written and Oral Composition.

I. Write to a friend a letter in which you tell in an interesting manner the story of one of the following poems :

- | | |
|---------------------------------------|----------------|
| 1. The Inchcape Rock | Southey |
| 2. Abou Ben Adhem | Leigh Hunt |
| 3. Horatius at the Bridge | Macaulay |
| 4. The Landing of the Pilgrims | Hemans |
| 5. The Burial of Moses | Alexander |
| 6. Grandmother's Story of Bunker Hill | Holmes |
| 7. Columbus | Joaquin Miller |
| 8. The Glove and the Lion | Leigh Hunt |

II. Prepare a two-minute talk in which you aim to interest your classmates in some book that you have recently read or some interesting person whom you know.

2. Analysis of the Sentence.

Show by analysis that you understand clearly the thought of the following sentences :

1. By the rude bridge that arched the flood,
Here once the embattled farmers stood.
2. They are slaves who dare not be
In the right with two or three.
3. They must upward still and onward,
Who would keep abreast of truth.
4. In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on !

5. In that dark hour when my beloved country must draw the sword, with the arms of her united millions she will smite the traitors to freedom.

CHAPTER TWO

HOW TO CONDUCT A SCHOOL PAPER

Throughout your school course you have studied many interesting lines of English work. You have had practice in organizing and conducting a school club, in making campaign speeches, in telling stories, in discussing topics of the day, in writing letters, character sketches, book reports, and in many other forms of oral and written composition. Much of this work was of sufficient value to be put into more permanent form, and as your English exercises of this year will, if anything, be of greater interest and importance than those of the previous grades, it would be an excellent plan for you to issue a school magazine or paper in which your best work might be preserved. If your school is large and progressive, it is quite likely that there may be already a paper representing the entire school. In such a situation, your grade, or even your English class, might have a paper of its own. This paper should be issued at least once a month throughout the school year. It may have articles or news items on topics that would fall under the following headings.

I. *The World To-day.*

Under this heading topics of world or national importance should be discussed.

II. *America for Americans.*

In order to bring about a better acquaintance with our own country and with its great men, each issue should contain an article on some interesting part of the country or on the life of some great American.

III. *News about Town.*

Under this heading there should be items of local interest.

IV. *School News.*

This should give reports of plays, lectures, games, and all other kinds of general school news.

V. *Stories, Poems, Jokes.*

These may be taken from work done in the English classes or from volunteer home work.

VI. *Advertisements.*

Lost and found articles, second-hand books for sale, athletic events, plays, etc., should be dealt with here.

VII. *Editorials.*

In this department the editors should express their personal opinions concerning matters of general interest, aiming to improve the spirit of the school.

VIII. *Contributors' Column.*

Here may be found letters from contributors addressed to the editors.

Staff of the Paper

To run your school paper successfully you will need a staff as follows: an editor-in-chief, an associate editor, an art editor, and, if the paper is to be printed and sold, a business manager.

The duties of the editor-in-chief are to take an active part in the planning of each issue of the paper, to see that articles under all headings decided upon are handed in at a given time, and to select, with the help of the teacher and the associate editor, from among the many articles that have been set aside, those he wishes for publication.

The duty of the associate editor is to give advice and help to the editor-in-chief in all work connected with the paper.

The art editor should design a cover for the paper and do what he can to make the entire issue artistic and attractive.

If the paper is printed, it is the duty of the business manager to attend to this part of the work, to secure advertisements, if possible, from stores that sell goods to members of the school, and to handle all money connected with the sale of the paper, the payment of bills, etc. The business manager should keep an accurate account of all money received and spent, so that he may make a report at the end of the year.

As each member of the class should have practice in writing for every department of the paper, that is, in writing editorials, news stories, articles of general information, stories, verses, jokes, and advertisements, it is a good idea to divide the class into groups, letting one group take the editorials, another the news stories, and so on through the list. Then for the next issue let the groups change so that the same pupil will not write the same kind of article for two successive issues. Or, if there is time, each member of the class may during the course of the month write an article under several or all of the headings.

How to Publish the Paper

If your school is fortunate enough to have a shop and a printing press, arrangements may be made to have students set up the type and do the printing of your paper. If not, the father of one of your classmates may consent to have the material for your class paper typewritten at his office. If neither of these arrangements can be made, have the contributors of the various articles copy their work neatly on paper of uniform size so that the editors may bind it all together in an attractive folder.

When the paper is completed and ready for publication, the editor-in-chief may take charge of an English period and entertain the class by reading the entire issue. If your paper is sufficiently well done, it may be made part of a permanent exhibit for visitors.

How to Prepare Articles for the Paper

Articles or news items for the paper may be written during the regular time assigned on your program for composition. As these articles should be on questions of the day that change almost from hour to hour, suitable topics can be suggested here in a very general way only. Look in the daily paper, listen to the conversation of men and women in your home, in the cars, on the street. Find out what people are thinking and talking about. Bring up these topics of general interest in class and discuss them with your teacher. Find several topics that might be considered under each of the headings suggested. When you have selected those you think best suited to your paper, write them on the board in some such form as this :

The World To-day.

1. The Latest Airplane Achievement.
2. Thrift — The Need of the Nation.
3. Americanizing Our Immigrants.
4. Our Trade with Our South American Neighbors.

America for Americans.

1. A Trip through Yellowstone Park.
2. Down the Canyon of Colorado.
3. Theodore Roosevelt.
4. Woodrow Wilson.

News about Town.

1. Clean-up Day.
2. Fire Prevention Day.
3. The Big Parade.
4. The County Fair.

School News.

1. A Scout Hike.
2. A Visit to a Paper Mill.
3. A Successful Play.
4. Our Recent Fire Drill.

Advertisements

1. Halloween Party.
2. Home-made Candy Sale.
3. Baseball Game.
4. An Athletic Meet.

As the stories, poems, and jokes will be selected from class compositions or from volunteer contributions, their exact nature need not be decided upon in planning material for the paper.

After the topics have been placed on the board, let each member of the class select the one upon which he thinks he can write best. Be sure that each heading will be represented by at least one article.

Before attempting to write up any of the items decided upon, study the columns of some good daily paper in order to get an idea of the general style of newspaper writing. Below are three *news items* selected from a New York daily. Read them carefully, trying to find out how they differ in style from the compositions you have been accustomed to write.

I.

63 FLIERS IN 5400 MILE RACE

From two ends of the United States, San Francisco and Roosevelt Field, Mineola, L. I., sixty-three airplanes piloted by military aviators yesterday started a 5400 mile race across the continent and back in the aerial derby conducted by the air service in conjunction with the American Flying Club of New York. Forty-eight contestants from Mineola were on their way by late afternoon in competition with fifteen airmen who started for the East.

2.

RECRUITING FOR POLAR TRIP

Cope has Rejected Several Applications of Women for Antarctic Cruise.

London, Oct. 8. Commander John L. Cope, organizer of the British Imperial Antarctic expedition which will embark on the *Terra Nova* next June, is now inviting applications from scientists to join him on his cruise. His party will number fifty-one and will include some of Scott's and Shackleton's men.

Among the numerous applications to join the expedition are several from women who are willing to undertake any kind of useful work so long as they can share in the great adventure. These offers have been refused. Commander Cope has also received a number of applications from Boy Scouts.

3.

SPAIN TO HONOR COLUMBUS

Discovery of America to be celebrated on Oct. 12.

Madrid, Oct. 9. Celebrations will be held throughout Spain next Sunday in commemoration of the anniversary of the discovery of America. The royal family and the diplomatic and consular bodies will attend the celebration in Madrid.

The Minister of Marine on that day will pay a visit to the monastery of La Rabida, from a point near which Columbus sailed on his voyage of discovery.

The most striking difference in style between the usual written article and the news item is that the latter crowds into its first paragraph the gist of the whole story. The first paragraph tells *what* happened, *when* it happened, *where* it happened, and *who* was concerned in it. After this, if the subject is of enough importance to be written up fully, the writer begins the story again, repeats all the main facts, but adds necessary or interesting details to each before going on to the next. Compressing into the opening paragraph a summary of the whole story may be called the first rule of good newspaper writing.

In the paper in which the first news item on page 262 appeared, it occupied three or four columns. The names of all the fliers were given, the difficulties that each encountered before he got under way were described, the dangers of the trip were commented upon, the fatal accidents with which several of the aviators met were fully dealt with; but the fact that a great aërial race had begun, that it had begun "yesterday," that it was a 5400 mile race across the country from ocean to ocean, that the men taking part were army aviators — all this was told in the first paragraph.

Neither of the other news "stories," as newspaper men call all accounts of things, is of sufficient interest to be written up in great detail. Notice what facts are stated in the first paragraph of each.

Remember in writing news items for your school paper to follow this invariable rule of the best newspaper reporters — to tell the whole story briefly in the first paragraph. If your story is fairly long, you will find it helpful to make an outline showing main topics and subtopics.

ORAL EXERCISES

I. Select from some good daily paper three or four news items that you think particularly well told. Read the first paragraph of the best of these in class, discussing its good points with your teacher and classmates. If it is a really good news story, it not only follows the rule above, but it reports some happening briefly, truthfully, and simply. Some writers, in order to make their news stories effective, exaggerate facts, or state as facts things which really are not so; but this kind of writing is not tolerated by the best papers.

II. Notice also the titles or heading of the news items which you selected. Which of these seem best to you? The titles of newspaper articles are usually printed in larger type than the articles themselves, and are worded in a way to attract the attention and interest of the reader. Such titles are called **headlines**. A good headline is not an easy thing to write. It must tell the main point of the story, but it must be short; it must be "catchy," but it must be grammatical. Many news stories have a second headline printed in smaller type than the main headline, to amplify or explain it.

Have several of the news stories that were brought in by the pupils of the class read aloud. Let each member of the class try to suggest a good headline for each story that is read. Have the best of these headlines written on the board. Talk over the various ones, deciding why some are better than others. Compare the best headlines suggested by members of the class with the headlines used in the newspaper. Have you in some instances made a better headline than that used in the paper?

WRITTEN EXERCISE

Make a list on the board of five or six school or town happenings that might be written up as news stories. Select one of these and write it up for your school paper, keeping in mind the rule in regard to the first paragraph. Your story may tell of an accident that happened to one of the pupils, or it may describe a school play, or it may give an account of some other happening in your school or town. Whatever your subject is, report it truthfully and accurately, without exaggeration. Make it as vivid and full of life and "go" as possible. Try to write a headline that will immediately arouse curiosity and interest.

When you have finished your news story, look over it carefully to see whether you can improve it in any of the points mentioned above. When it is in as good form as you can put it, read it aloud for suggestions and criticism from the rest of the class. When all the articles have been read aloud, select the best five or six to hand to the editor of the school paper.

Editorials

A very important part of a newspaper is the editorial department. Editorials are articles in which the editor expresses his views in regard to some question of great interest or importance. The editor writes an editorial for the purpose of molding public opinion or urging or persuading his readers to his point of view.

Read the two editorials below. The first one appeared in a newspaper about a subject of great national importance — thrift. The second appeared in a school paper shortly after the king and queen of Belgium visited this country.

WHAT THRIFT IS

Few people realize that this country has just made a great discovery—a discovery that will add millions to our national wealth. Our recent war experience has taught us for the first time, not only the necessity of thrift, but what thrift really is.

Many people regard thrift as a sort of scrimping, cheese-paring practice—the saving of a few pennies that means little in itself beyond discomfort. This is a short-sighted and narrow-minded view of thrift. Real thrift stands on a much higher plane. Just as waste signifies slackness, disorder, and a mind and spirit uncontrolled, thrift implies forethought, order, and rational living. Thrift means wise planning, careful spending, intelligent saving. It means the formation of habits of self-control, self-denial, and temperance—qualities that are worth more to the individual, to the family, and to the nation than all the wealth ever accumulated and all the gold ever mined.

The individual who learns to exercise thrift is at the same time learning to become a useful, helpful, intelligent member of society. He is doing his bit in a simple, natural, and reasonable way, and in the doing he is strengthening and developing his own character and giving aid to a great nation whose peace and prosperity depend upon the coöperation and service of her sons and daughters.

SUPPOSE

Suppose that the King and Queen of Belgium had visited our school with the purpose of taking it as a model of an ideal American school. Would we have been quite satisfied with everything? Let us consider.

Suppose the royal party (unseen) had watched a study hall. Would you have been very proud of it?

Suppose they had been sitting on the platform as we marched into chapel. Do you think they would have been particularly impressed?

Suppose they had been in the lunch room about 12 o'clock. Do you think they would have enjoyed the pushing and shoving, the noise when paper bags were smashed, the laughter when some unfortunate's chair was pulled away?

Had they taken the elevator, do you imagine they would have been pleased with the jostling and crowding?

Suppose that the Queen had opened a desk in one of the classrooms. Do you think that she would have had a very favorable opinion of American neatness?

We're not trying to run down our school (nor to run it, either), but we have already seen some very great improvements, and room for many more.

Let's work together, and let's work harder than ever to make our school the acme of perfection as regards good-fellowship, politeness, and neatness. We thank you.

Are these editorials so convincingly written that they win you over to the editor's point of view? This is what every good editorial tries to do. It does not, as you see, try to crowd everything of importance into the first paragraph as a news story does. It has a particular point to make and it brings argument after argument to prove

to its readers that the view it is expressing is the right view to hold.

In the editorial on "Thrift," what arguments does the editor bring forward to prove that thrift is a desirable thing to practice?

What purpose did the editor of the school paper have in mind in writing the editorial "Suppose"?

WRITTEN EXERCISE

From the daily papers, or from the needs of your own school or neighborhood, select five or six topics suitable for an editorial. Write these topics on the board, discuss their importance to you as pupils or citizens, and select the one you consider of the greatest importance. Using this as a subject, write an editorial expressing your opinion clearly and forcibly. Remember that you wish to win others to your side. Try to make your opening sentence and your heading striking and attractive.

When you have finished, read your editorials aloud, criticize yourselves and one another, and select the five or six best pieces of work for your school paper.

Subjects for Editorials

Aside from the editorials that may be suggested to you by the daily papers, some of the following subjects may furnish you with appropriate material for editorials.

1. Our School Spirit.
2. Good Sportsmanship.

3. Our Flag — (Perhaps you need a new one, or perhaps you have recently acquired a new one.)
4. Athletics in Our School.
5. Our Recess Period — Can't We Make Better Use of It?
6. Improving Our School Grounds.
7. Our Conduct in the Lunch Room.
8. Class Colors — Do We Want Them?
9. Self-government in School.
10. Importance of Courtesy.

Articles of General Interest

Besides the news stories and editorials you will want in each issue of your paper articles of general interest, such as might properly fall under the first and second headings on page 261.

Articles of this kind to be of value must be very carefully prepared. When you have selected your topic, gather information in every way possible — from the library, from your teacher, your principal, your parents, or from any other friends who may be able either to give you help or to direct you to good books or magazine articles on the subject.

When you have the necessary information, organize your material, and make an outline. Then write the first rough draft of your article. Look your work over to see whether you have stated facts clearly. See whether your article needs amplification in some places and whether it can be cut to advantage in others. Go over it again, asking yourself whether your first sentence is one that will encourage your reader to go further. Above all, make sure that your

article has enough character to make others see what you see, feel what you feel, and admire what you admire.

Writing Advertisements

Select from several good magazines or daily papers advertisements that impress you as particularly effective. Make a class collection of those which are voted to be especially good. Taking these as models, write advertisements of some play or game or other school activity that is soon to take place.

Letters

Besides the news items, editorials, articles of general interest, stories, verses, and jokes that a newspaper generally contains, you will often find in it letters addressed to the editor, but meant for the general public.

Such letters may be written by any reader of the paper who wishes to make his views on some subject known to the other subscribers.* The letter may be written for the purpose of calling the editor's attention to some mistake in a previous issue, or to congratulate him on some especially good editorial or other article that has appeared in the paper, or it may be written to call attention to some public wrong that should be righted, or to suggest some public improvement.

Read the following letter that was written to the editor of the *New York Times*. The object of the letter is to suggest a method of announcing subway stations which, the writer thinks, may do away with some of the confusion and inconvenience that now exists.

ROUTE CHARTS ON THE SUBWAY

To the Editor of the New York Times:

How many people desiring to travel to downtown Manhattan on the new subways have awakened to find themselves in Brooklyn or Jersey City? How many anxious moments have been spent by travelers in wondering how many more stations there are to the station they need?

All this anxiety and inconvenience could be avoided if route charts were

posted in the cars, showing lines for the route and circles with the names for the stations, so that the passenger from his seat can follow the journey intelligently without pestering the guards with unnecessary questions.

This is done in European subways. Why not in New York?

CHARLES ADAMS

WRITTEN EXERCISE

Write a letter to the editor of your school paper, using either one of the following suggestions or some other that may be of particular interest to you and the other members of your class.

1. Urging that the pupils show more school spirit in the matter of attending games and otherwise giving their support to the athletic teams.
2. Proposing a candy sale or auction or fair for the benefit of some school enterprise or for some charity.
3. Asking for contributions in order that a family in need may have a good Thanksgiving dinner or Christmas treat.
4. Suggesting that a department of book reviews be added to the paper.
5. Suggesting a class Halloween frolic or a party.
6. Proposing that a class circulating library be started, every member, if possible, contributing at least one good book.
7. Pointing out instances of wastefulness that the writer has noticed and urging thrift in these particulars.
8. Commending some good article that has appeared in the paper and giving the reasons for your approval.

9. Urging that your school as a school stand for good citizenship in some particular, such as "playing fair" in games, taking pride in school property and not defacing it in any way, respecting the property of others — that is, not borrowing things without permission and being careful to return borrowed articles in good condition.

How to Increase and Improve the Vocabulary

In your writing for your school paper, or in your other composition work, do you ever find yourself unable to call to mind the word that fits exactly the thought you wish to convey? To ask such a question is to answer it; for no thoughtful person, not even the talented writer, is ever satisfied with the number of words at his command. The size of a person's working vocabulary is of prime importance, for the person with a small number of words at his disposal will have difficulty in finding the right word to express his thought. Consequently such a person's speech will be stilted and inaccurate. The following suggestions will help to increase and improve your vocabulary:

1. Self-criticism. Develop the habit of watching your own language to detect words and phrases that you use too frequently or inaccurately. Look up these over-worked words in your dictionary and find one or two synonyms for each.

2. Watch New Words in Your Reading and in the Conversation of Educated People. There is no better method of improving one's vocabulary than to read quantities of good literature, watching for new words and noticing how they are used. Make free use of your dictionary to study further these new words and to learn their exact meaning.

3. Develop the Dictionary Habit. The importance of the use of the dictionary has been referred to many times; but it is so fundamental that it cannot be overemphasized. Make full use of the information that the larger dictionaries give concerning the proper use of each word and the shades of meaning conveyed by synonyms. For example, what is the distinction in meaning between "eager" and "earnest"? If you look up "eager" in Webster's "New International Dictionary," you will find that it is properly used of a person who is "excited by desire in the pursuit of an object." As one of the synonyms (**syn.**) of "eager," you will find "earnest." Now look up the adjective "earnest," and under its synonyms you will find that "earnest implies tempered or restrained eagerness." You learn, therefore, from this use of the dictionary that one is eager who impatiently desires to accomplish some end, while one is earnest with a desire that is less impatient, but more tempered and restrained.

Such a use of the dictionary requires patience, but if followed diligently, even for only one word each week, will develop an interest in the distinctions between words that will ultimately result in a more accurate expression of thought.

The dictionary should also be used freely to find the accurate meaning of words that we know only vaguely, to verify spelling, to check up correct pronunciation, and to look up the principal parts of verbs when necessary.

4. Make a Conscious Effort to Use New Words. Adopt one or two new words each week and use them until they become familiar. If we do not *use* our new words freely until they cease to sound strange, all our efforts spent in learning their meanings and distinctions will be lost.

Synonyms

Synonyms are words of similar meaning, but not often of exactly the same meaning. You must know the exact meaning of words in order to use them effectively. Your dictionary or some special book of reference on synonyms should be your source of knowledge concerning their special shades of meaning.

Look up the meanings of the following groups of synonyms and illustrate their meaning by sentences :

Ancient, antique, antiquated, old, obsolete, rare.

Abandon, desert, quit, resign, forsake.

Avow, acknowledge, confess, admit.

Courage, fortitude, resolution, endurance.

Conscious, aware.

Kill, murder, assassinate, execute, massacre.

Ignorant, illiterate, uneducated.

Get, gain, acquire.

EXERCISES

As a result of your study of the synonyms given above, correct the use of the italicized words in the following :

1. The mayor *quit* his office on account of a breakdown in health.

2. No true soldier will *abandon* his post in the presence of danger.

3. The prisoner *confessed* his fault, *acknowledged* his sin, and solemnly *admitted* that he would do better in the future.

4. In spite of the *ancient* style of the writer, I became much interested in his description of the *antiquated* city.

5. Because he was a traitor to his country, he was *killed*.

6. Are you *aware* that you are making a great mistake?
7. Three Presidents of the United States have been *murdered*.
8. Our marines checked the attack of the enemy with great *fortitude*.
9. As darkness came on we became *conscious* that we had lost our way.
10. It is only by the greatest effort that one *gets* a foreign language late in life.
11. After a tremendous struggle the swimmer finally *got to* the shore.
12. A person who has never learned to read and write should be called *uneducated*.

Correct Use of Adjectives

The following adjectives are used too frequently, and generally with a wrong meaning. Look up their real meaning in the dictionary, and find several synonyms for each. Use these synonyms properly in sentences.

nice	elegant	fine	funny
mad	clever	awful	fierce

Correct Pronunciation

The following words are often mispronounced. Look them up in the dictionary, and say them over aloud until they sound right and natural to you.

advertisement	courteous	sergeant	library
allies	patriotism	fatigue	column
apparatus	genuine	tremendous	deceased
address	inquiry	jewelry	duty

CHAPTER THREE

HOW TO USE PRONOUNS CORRECTLY

In Part One of this book you studied a chapter that had the same heading as this, *How to Use Pronouns Correctly*. In that chapter, if you did the work thoroughly, you made a good beginning in learning how to use a very troublesome part of speech; but if you still find that you are sometimes in doubt whether to say *I* or *me*, *he* or *him*, in certain sentences, or if you are puzzled whether to use *who* or *whom* in others, you will realize that you need further help. Pronouns cannot be mastered all at once. They must be studied and reviewed, and their correct forms must be repeated again and again before they come instinctively to the lips.

ORAL EXERCISES — REVIEW

I. Select the pronouns in the paragraph below and name the antecedent of each if it is expressed. If you have forgotten what the antecedent is, turn back to page 180 and find out.

My comrades and I sought shelter in the wigwam while the storm raged. The old chief, who sat by himself in the corner, turned his wrinkled face toward us and said, "Red Water knows what the thunder is. It is a great, black bird. Once in a dream

I saw it swoop down from the Black Hills with its loud roaring wings. When it flapped them over a lake they struck lightning from the water.

What is the rule for agreement of a pronoun with its antecedent?

II. Prove, by applying the rule above, that each italicized pronoun in the following sentences is correctly used.

1. Every loyal citizen gave the measure the support that *it* deserved.
2. Each child in the kindergarten must wait until *he* or *she* is called for.
3. If a pupil misses the opportunity to study now, *he* will regret it later.
4. This is my pen; *yours* is in the desk.
5. Everybody must sign this paper before *he* leaves.
6. My book is old; *his* is new.
7. When the thunder bird flapped its wings over the lake; *they* struck lightning from *it*.

III. Correct the following sentences, proving in each case that the change you make is for the better. If necessary, refer to pages 172 and 173.

1. I and my brother went fishing yesterday.
2. Father, mother, and myself went on a long automobile ride.
3. Tom and you and I are the delegates.
4. Miss Parker appointed you and myself to make arrangements for the class party.
5. Is this book for me and you?
6. I saw him and you at the play.

IV. When the subject of a verb is compound, consisting of a noun and a pronoun, or of several pronouns, be careful to use only the nominative form of each. Repeat the following sentences aloud in concert and individually until they sound natural.

John and I were invited.
John, she, and I were invited.
They and I were invited.
He and she were invited.
May and he were invited.
You and I were invited.
You and he and I were invited.
You and they were invited.

V. Explain why *he* is used in the first sentence below, and *him* in the second. Review pages 185 to 190.

I am *he*.

I saw *him*.

VI. Be very careful to distinguish between the predicate nominatives and the objects in the following sentences. When you are sure that you have supplied the correct form of the pronoun in each, repeat the sentences over and over, in concert and individually.

1. If you were (I, me) what would you do?
2. This is just between you and (I, me).
3. Was it (she, her) who broke my pen?
4. It was (me, I) who broke your pen.
5. The book gave mother and (I, me) great pleasure.
6. No one could do the problem except John and (I, me).
7. It was (I, me) that borrowed the book.

8. She is no better than (he, him).

(In the sentence above, *than* is a conjunction and the verb *is* is understood after the pronoun.)

9. She plays tennis much better than (I, me).
10. I am taller than (she, her).
11. A match game was played between (he, him) and (me, I).
12. (He, him) and (me, I) do our work together.
13. My sister and (I, me) were late to-day.
14. He'll meet you and (I, me) outside.
15. Are you older than (I, me)?

VII. Tell whether the italicized words in the following sentences are correctly or incorrectly used. If they are incorrectly used, make the necessary changes. Give the reason for your decision in each case. Which of these words are pronouns? Which are possessive adjectives?

1. I forced *myself* to do the work.
2. This is a secret between you and *myself*.
3. *They* isn't enough paper for us all.
4. *Its* a pleasant day.
5. The baby lost *it's* ball.
6. *Them* stamps are hard to get.
7. These books are *her's*.
8. My examples are right; *hisn* are wrong.
9. Is *they* much homework for to-morrow?
10. Is every pupil in *their* place?

Pronouns and Their Antecedents

When several nouns are used in a sentence, and later in the same sentence pronouns are substituted for one or more

of these nouns, care must be taken to make it perfectly clear to which noun each pronoun refers.

Notice how the following selections in the first column avoid the confusion that results from a careless use of pronouns:

Pronouns clearly used.

1. Alice wished to see the princess, but she could not because the princess was so little.

2. Mary said to Kate, "Remember that you owe me a visit."

Pronouns not clearly used.

1. Alice wished to see the princess, but she could not because she was so little.

(Who was little, Alice or the princess?)

2. Mary reminded Kate that she owed her a visit.

(Who owed the visit, Mary or Kate?)

Whenever there is any doubt as to what person, place, or thing is referred to by the pronoun, either the noun should be repeated, as in the first example, or the form of the sentence should be completely changed, as in the second example.

WRITTEN EXERCISES

I. Rewrite the following sentences, making it perfectly clear what person is referred to by each italicized pronoun:

1. The mother went to the country to spend a few days, leaving her little daughter behind; but *she* became so homesick that she was obliged to return.

2. The doctor told the man that *he* needed a vacation.

3. They explained to the bystanders that *they* must depart at once.

4. When Mary told her sister that the bird was dead *she* cried.

5. While Mr. and Mrs. Brown were out driving yesterday, their horses became frightened and ran away. *They* were badly hurt.

6. The children told their neighbors that the chickens belonging to *them* had come into their yard and had scratched up their garden.

7. John wrote his father that the money *he* had was all spent, and asked him to advance the allowance due *him* for next month.

8. George Washington told his father that *he* had cut down a cherry tree with a little hatchet that *he* owned.

II. Make a list of all the pronouns in the last composition you have written. Examine your sentences carefully to see that you have shown clearly what the antecedent of each pronoun is.

Interrogative Pronouns

The pronouns that you have made a special study of thus far are the personal pronouns. You are now to consider the use of another kind of pronoun.

What words in the sentences below show that a question is asked?

1. Who comes here?
2. From whom does he come?
3. Whom does he seek?
4. What does he bring?
5. Which of you knows him?

The words *who*, *whom*, *which*, and *what* are evidently pronouns, and at the same time they are used to introduce interrogative sentences.

Pronouns that are used in asking questions are called interrogative pronouns.

In the first sentence, *who* is used as the subject of the verb *comes*, and is, therefore, in the nominative case. In the second sentence *whom* is the object of the preposition *from*, and in the third sentence, it is the direct object of the verb phrase *does seek*. *Whom* is, therefore, in the accusative case. The forms of the interrogative pronoun *who* are :

Singular and Plural

Nominative

who

Accusative

whom

In the fourth sentence, *what* is the object of *does bring*, and in the fifth, *which* is the subject of *knows*. These two interrogative pronouns do not change their forms to show a change in case. For instance we say :

Which of you knows him? (Nominative case.)

To *which* of you did he speak? (Accusative case.)

What made you change your mind? (Nominative case.)

To *what* do you refer? (Accusative case.)

As *which* and *what* do not change their form to show case, their correct use offers little difficulty, but as *who* does change its form, great care must be taken in the use of this pronoun. The special difficulty lies in knowing when to

use the nominative case *who*, and when the accusative case *whom*. In order to decide this question you will have to analyze each sentence in which these pronouns occur to see whether they are used as :

1. Subjects of verbs.
2. Predicate nominatives after the verbs *am*, *is*, *are*, *was*, *were*, *shall be*, *will be*, etc.
3. Objects of verbs.
4. Objects of prepositions.

In the sentence *Who is my neighbor?* *who* is a predicate nominative, as we may see by restating the sentence *My neighbor is who?* In *Who has seen the wind?* *who* is the subject of the verb phrase *has seen*; therefore in these two sentences the nominative case of the pronoun is used.

In the sentence *Whom shall I trust?* *whom* is the object of the verb phrase *shall trust*, and in *Of whom shall I be afraid?* *whom* is the object of the preposition *of*; therefore in these two sentences the accusative case of the pronoun is used.

NOTE. The possessive adjective *whose* is also used in asking questions; as, *Whose child are you?*

ORAL EXERCISES

I. Explain the use of *who* and *whom* in each of the following sentences :

1. Who is your friend?
2. Whom shall I choose?
3. By whom was the Declaration of Independence written?

4. Who provideth food for the fowls of the air?
5. To whom did you give the key?
6. For whom are you looking?
7. Whom were you speaking of?
8. Who will be my companion?
9. About whom is that story told?

II. Copy the following sentences, filling the blanks correctly with *who* or *whom*. Give the reason for your decision in each case.

1. To —— were you speaking?
2. —— do you think I am?
3. —— did you see at the party?
4. —— began the quarrel?
5. By —— was the work done?
6. —— do you think I met to-day?
7. Don't you know for —— to ask?
8. —— do you think will be elected?
9. —— do you think you will invite?
10. She is going to the concert; do you know with ——?
11. —— did you meet in the park?

There is one other use of the interrogative pronouns *who*, *which*, and *what* with which you must be familiar in order to use them correctly.

Who is used only in speaking of persons.

Who told you?

Which is used in speaking of both persons and things.

Which is the better player? Which is your book?

What is generally used in speaking of things.

What did you buy?

Which and *what* are often used as adjectives; that is, they are used with some noun rather than in the place of a noun.

For example:

What a splendid sight that was! What bravery he showed!

ORAL EXERCISE

In the following sentences tell why *who*, *which*, *what*, or *whom* is used by mentioning whether the pronoun refers to persons or things:

1. What are the wild waves saying?
2. Which is the oldest city in the United States?
3. Which is the greater hero, Washington or Lincoln?
4. What does the poor man's son inherit?
5. What are you afraid of?
6. Of whom are you afraid?
7. Of which are you afraid?
8. Who are the heroes we hail to-day?

Relative Pronouns

Read each of the following sentences carefully:

1. Blessed is the man *who* has found his work.
2. The habits *which* we form are not easily broken.
3. Time *that* is lost is never found again.

You will see at once that in these sentences the words *who* and *which* are not interrogative pronouns, as they were

in your last lesson. Why are they not? Let us analyze the sentences enough to find out what work the pronouns do in them.

What kind of sentence is each of the above — simple, complex, or compound? Name the subordinate clause of the first sentence. What word introduces it? To what word in the principal clause does the pronoun *who* refer or relate; that is, what is the antecedent of *who*?

Name the subordinate clause of the second sentence. What word introduces it? To what word in the principal clause does *which* refer?

What word introduces the subordinate clause of the third sentence? What is the antecedent of *that*?

Words like *that*, *who*, and *which*, that introduce subordinate clauses and join the subordinate clause to the principal clause by relating back to some word in the principal clause, are called **relative pronouns**.

A relative pronoun is a pronoun that joins to its antecedent a subordinate clause of which it is a part.

The principal relative pronouns are *who*, *whom*, *which*, *what*, and *that*.

Who is the only relative pronoun that changes its form to denote case. The relative pronoun *who* has the same case forms as the interrogative pronoun *who*. *That* and *what* have the same form for the nominative and the accusative.

<i>Nom.</i>	who	which	that	what
<i>Acc.</i>	whom	which	that	what

ORAL EXERCISES

I. In the following sentences the relative pronouns are italicized. Name the subordinate clause of each sentence and the antecedent of each relative.

1. The man *who* will not work shall want.
2. I, the king *whom* you serve, command you to lay down your arms.
3. Printing is the most useful art *that* men possess.
4. These are books *which* you should read.
5. You to *whom* I appeal are a wise and just judge.
6. He prayeth best *that* loveth best.
7. They *who* despise good counsel will never be wise.
8. This is the man to *whom* I referred.
9. The girl about *whom* you are speaking is my friend.

II. Point out the relative pronouns in the following sentences and name the antecedent of each. Tell also how each relative pronoun is used and state its case :

Example. *Who*, in the first sentence, is a relative pronoun. Its antecedent is the pronoun *him*. *Who* is the subject substantive of the verb *hath*; therefore it is in the nominative case.

1. To him who hath much shall be given.
2. Goodness is the only means that never fails.
3. Time that is once lost is always lost.
4. He that is slow to anger is better than the mighty.
5. The man of whom no evil is spoken is the man who speaks no evil of others.
6. Kindness is the golden chain by which society is bound together.
7. He that by the plow would thrive,
Himself must either hold or drive.

8. Where lies the land to which the ship would go?

9. All was at the mercy of the north wind which only the sun could tame.

10. As he approached the village, Rip met a number of people, but none whom he knew.

11. Dear Lord, I thank thee who has made the earth so bright.

Correct Use of *Who* and *Whom*

Since *who* is the only relative pronoun that has a different form for the accusative case, we need to be especially careful in using it and its compound forms *whoever* and *whosoever*.

Remember that the case of the relative is determined by its use in the clause of which it is a part; and that it may be used as subject, object, or predicate nominative.

Study the following sentence :

I met a man *who* I know is your friend.

Drop the parenthetical expression *I know* from this sentence, and you will see at once that the relative pronoun is the subject of the verb *is*, and that, therefore, the nominative case (*who*) must be used. A common error is to use *whom* in a sentence of this kind, under the impression that the relative is the object of *know*.

She made friends with *whoever* met her.

She made friends with *whomever* she met.

In the first of these sentences the compound relative is the subject of the verb *met*; therefore the nominative form (*whoever*) is used. In the second sentence the com-

pound relative is the object of the verb *met*; therefore the accusative form (*whomever*) is used.

In both of these sentences, the object of the preposition *with* is the whole relative clause *whoever met her* or *whomever she met*. In neither sentence is the compound relative alone the object.

ORAL EXERCISES

I. Explain the use of each italicized case form :

1. He was a man in *whom* I had great faith.
2. We like to help those *whom* we love and *who* we know love us.
3. The dog barked at *whoever* came along.
4. The dog barked at *whomever* he saw.
5. He is a friend *who* I believe will stand by you.
6. He is a friend *whom* I believe you can trust.
7. Let us give help to *whoever* needs it most.
8. I will give it to *whomever* you advise.

II. Decide which of the forms in parenthesis to use in each sentence below. Explain your choice.

1. They have found the child (who, whom) they thought was lost.
2. I have a friend visiting me (who, whom) I know you will like.
3. You may invite (whoever, whomever) you wish.
4. He was very popular with (whoever, whomever) knew him.
5. I will recommend a boy (who, whom) I can trust.
6. I will recommend a boy (who, whom) I know you can trust.
7. I do not know (who, whom) I can get to finish the work.
8. I did not find out (who, whom) the man was, but I found out (who, whom) he rescued.

Other Troublesome Pronouns

Although you have studied the pronouns that are the most difficult to use correctly, there is one other group about which you should know something. These are the pronouns *any, both, few, many, one, other, another, either, neither, any one, everybody*, and the like. These pronouns, because they, as a rule, refer to some indefinite person, place, or thing instead of to some particular one, are called **indefinite pronouns**.

The indefinite pronouns, *one, other*, and all the compounds with *one, body*, and *else* take an apostrophe and *s* in the genitive.

Everybody's business is *nobody's* business.

One does not always know *one's* duty.

Everybody else's work is done.

Some of the indefinite pronouns that at first sight seem to refer to more than one person or thing are really not plural but singular number. For instance, *every one, everybody, everything* seem to refer to many persons or things; but they do not mean all persons or all things taken together, but *every single, separate person, every single, separate thing*. These pronouns are, therefore, singular.

It is important for you to understand this fully in order that you may avoid a very common error. You should say: "Every one must do *his* work," not "Every one must do their work."

If you know that *every one* is singular number, that it is the antecedent of the possessive adjective *his*, and that a

pronoun or a possessive adjective must agree with its antecedent in number, you will know that *his* is the correct pronoun to use, and that "every one must do *his* work" is good English and that "every one must do *their* work" is not.

ORAL AND WRITTEN EXERCISES

I. Decide which of the forms in parenthesis to use :

1. Everybody must do (his, their) duty.
2. Each must do the work as well as (he, they) can.
3. One does not always do (one's, their) best.
4. Every one of the girls said that (she, they) would go.
5. Everything will be in (its, their) place on time.
6. Each went (his, their) own way.
7. Will everybody bring (his, their) own lunch?
8. Has every one finished (her, their) work?

II. Write sentences containing the following words in the genitive or possessive form :

one	each other	any one
anybody	some one	every one
everybody	nobody	no one

General Review

1. Personal Pronouns.

Answer clearly and in good sentences :

1. Why are pronouns more difficult to use correctly than nouns?
2. Why is it important to know the antecedent of a pronoun?
3. Which personal pronouns may be used as subjects? which as objects?

4. What mistake in the use of personal pronouns are you most apt to make?

5. What mistake that you formerly made do you, as a result of your study of personal pronouns, no longer make?

2. Interrogative Pronouns.

1. Why is the interrogative pronoun *who* more difficult to use correctly than the other interrogatives?

2. Which form of *who* may be used as a subject? which as an object?

3. In the following sentences tell whether the italicized pronoun is correctly used or not. If it is not correctly used, change it. Explain the reason for your decision in each case.

1. *Who* did this come from?
2. *Who* called me?
3. *Whom* do you think I am?
4. *Whom* did you speak to?
5. *Who* are you going for?

3. Relative Pronouns.

1. In what respects are the relative pronouns like the interrogatives? In what respects do they differ?

2. In the following sentences tell whether each italicized pronoun is correctly used or not. If it is not correct, make it so. Explain the reason for your decision in each case.

1. This is the friend *whom* I want you to know.
2. Which is the boy *whom* you recommend?
3. That is the man *who* you spoke of.
4. I wish you would tell me *whom* has been appointed.
5. I wish you would tell me *whom* the teacher has appointed.

3. Supply the relatives needed :

Abraham Lincoln was a man ——— understood human nature. He was a friend to ——— even the humblest could come for help. The person ——— he advised always went away feeling that in the President he had a friend in ——— he could trust. The President of the United States should always be a man in ——— the people have confidence and for ——— they entertain the highest respect.

4. Indefinite Pronouns.

Decide which form in parenthesis to use :

1. Every one likes to have (his, their) own way.
2. Whenever one of my friends is absent, I write to (her, them).
3. Every one must look out for (themselves, himself).
4. Each claimed that (they, he) had found the purse.
5. Everybody can serve (his, their) country in some way.

5. Correct usage.

Explain the use of each italicized pronoun :

1. Can't you and *I* go to the game together?
2. I taught *myself* to swim.
3. Between you and *me* there must be no misunderstanding.
4. If I were *she*, I'd accept the position.
5. Everybody but you and *me* caught the earlier train.
6. *We* girls have great fun.
7. Mother called my sister and *me* into the house.
8. I do not know to *whom* to turn.
9. I do not write as well as *she*.
10. You are less awkward than *I*.
11. I wonder *whom* he means.
12. Look, that is *he*!
13. He sent tickets to father, *her*, and *me*.

CHAPTER FOUR

HOW TO EXPRESS OURSELVES EFFECTIVELY

Throughout this book your attention has been called time and time again to *ways of saying things*. You have studied the work of masters of English to find out how they said what they had to say, and you have practiced expressing your own thoughts, as they expressed theirs, correctly, clearly, and forcefully. These are the three essentials of the effective use of the mother tongue — *correct English, clear English, forceful English*.

Correct English

It goes without saying that English to be effective must be correct. Suppose for instance, that two persons are having an argument. The one who says "I ain't" for *I am not*, "He don't" for *He doesn't*, "Him and me went" for *He and I went*, has no chance at all against an opponent who uses good English. The latter person's arguments may be no better than the former's, but the very fact that he uses correct English inspires his hearers with confidence and respect. They know that they are listening to a person of education and training, and they take it for granted that what he has to say is worth while.

You have it within your power to acquire this valuable habit of correct speech. Your teacher and your textbook

have pointed out the way, but that is all they can do. The rest, which lies with you and with you alone, consists in practicing faithfully in your everyday speech the forms that you have been taught to use.

Clear English

The second essential of effective English is *clearness*.

Read the following explanation as an example of clear English :

AN EXPLANATION

Lincoln had been accused by the North of being in sympathy with slavery ; by the South of being opposed to slavery. In a letter addressed to Horace Greeley, but written for publication, he stated his position as follows :

My paramount object in this struggle is to save the Union, and is not either to save or to destroy slavery. If I could save the Union without freeing the slaves, I would do it ; and if I could save it by freeing all the slaves, I would do it ; and if I could save it by freeing some and leaving others alone, I would also do that. What I do about slavery and the colored race, I do because I believe it helps to save the Union ; and what I forbear, I forbear because I do not believe it would help to save the Union. I shall do less whenever I shall believe what I am doing hurts the cause, and I shall do more whenever I shall believe doing more will help the cause.

Lincoln's one object in writing the above was to make his position on the slavery question so clear that no one in the country, North or South, educated or uneducated, could misunderstand him. Notice how clearly his topic sentence states his attitude and how each succeeding sentence adds

to or explains it. Notice, too, the short, simple words in which he expresses himself. Though he had a remarkably large vocabulary, he uses here few words of more than two syllables and none at all out of the ordinary. He resorts to another device, that of repetition, to make himself perfectly clear. By repeating *to save the Union*, and other words and groups of words, he makes any misconstruction of his meaning impossible.

Notice, too, the logical sequence of ideas in the explanation. The topic sentence states briefly what the paragraph is about, and each succeeding sentence expands the idea in logical order. The second sentence restates in greater detail what the first has already stated. The third tells what the author is now doing to accomplish his purpose, and the fourth tells what he intends to do in the future to accomplish his purpose. In other words, the thoughts are logically arranged. Nothing results in greater confusion than failure to arrange ideas logically.

To secure clearness, express yourself simply, directly, and logically.

ORAL EXERCISE

Keeping the rule above in mind, carry out one or more of the following suggestions. Remember to make a written outline of your topic, giving the main topics arranged in logical order and the necessary subtopics under each.

I. Prepare one of the old fairy tales to tell to very little children.

II. Explain to children of a lower grade one of the following:

1. The origin of Thanksgiving Day. Tell who the Pilgrims were, why they came to our shores, and what hardships they suffered.
2. That multiplication is a quick way of adding the same number a given number of times. Give examples.

III. Explain to pupils of a lower grade :

1. Why Theodore Roosevelt was a great American. Give specific instances to prove your statements.
2. The duties of the mayor of a town or city.
3. How they may become good school citizens. Show the importance of good citizenship, and suggest many specific things that each pupil may do to help the school.

Written Explanations in Tests or Examinations

Many bright, well-prepared pupils get poor results on written tests or examinations because they do not carefully plan their time and organize their material before beginning to write. If the suggestions below are followed, much poor work may be avoided.

1. Study the question carefully, so that you may know exactly what is asked.
2. Review in your mind all the knowledge you have that bears directly upon the question.
3. Consider carefully how much time may be given to the answer. If the time is short, decide in advance what points are absolutely necessary to the explanation and what details may be omitted.
4. Make a very brief outline, developing it logically step by step until you have the completed product. Using this as a framework, build out your thoughts in clear, direct sentences.
5. Be careful in writing your paragraphs to make sure that each paragraph develops one central topic.

WRITTEN EXERCISE

Carrying out the instructions just given, write simple, direct, logically arranged answers to one or two of the following test questions. Use your textbooks if you wish.

1. Explain the causes of the American Revolution.
2. Explain why the city of New York is one of the great commercial centers of the world.
3. Explain some simple means of keeping a room well ventilated.
4. Give briefly the main points of the story of one of the following: "How They Brought the Good News from Ghent to Aix," "Evangeline," "The Courtship of Miles Standish."
5. Explain how the President is elected.
6. Tell why Central Africa has developed so slowly.
7. Explain the meaning of the proverb, "A new broom sweeps clean."
8. Explain how a canal lock works.
9. Explain what causes summer and winter.
10. Tell why moisture appears sometimes on the surface of a pitcher of ice water.

Reference Work

You are often called upon to explain something with which you are not familiar, and are referred to the library for the necessary information. In work of this kind, called **reference work**, the encyclopedia is the great reservoir of knowledge from which you generally draw your supply. To one who knows how to look up a word in the dictionary, it is not difficult to find a subject in the alphabetically arranged encyclopedia. The difficulty arises after the sub-

ject has been found. It lies in selecting from the mass of material given just what is needed to make the subject clear to yourself, and then in expressing it clearly to others.

There is no better practice than selecting, classifying, arranging, and expressing in your own words information gained through reference reading.

The encyclopedia is by no means the only book of reference. Such books as Webster's "New International Dictionary," the "Century Dictionary," "The Biographical Dictionary," "The Ridpath Library of Universal Literature," "The Book of Knowledge," histories, geographies, physiologies, and the current magazines and newspapers are all excellent works of reference.

ORAL OR WRITTEN EXERCISES — TWO-MINUTE TALKS

I. Look up one of the following subjects. (1) Read the reference article carefully. (2) Decide what facts you wish to use. (3) Reread the article, taking notes. (4) Arrange your notes in outline form. (5) Using your outline as a guide, give a two-minute talk on your subject.

1. The Planet Mars.
2. The History of Flying Machines.
3. The Work of the Weather Bureau.
4. Sundials.
5. The Development of the Steamboat.
6. The Migration of Birds.
7. The Panama Canal.
8. Recent Arctic Explorations.

II. Select from some recent magazine or newspaper an article of general interest. It may be the world series of

baseball games, or college athletics, or the coming national or local election, or the career of some noted public man, or some recent discovery or invention. Whatever your topic is, work it up carefully either in oral form for a two-minute talk, or in written form for the school paper.

Descriptions of Places

Clear English is necessary not only in explanations, but in all forms of composition. It is absolutely essential in description, if the picture you have in your mind is to be transferred to the mind of your hearer.

In writing descriptions of places, be careful to give only such details as can be seen from the spot where you are standing. This place is called the **point of view**. For instance, if you are describing a distant view, you should not mention minute details that can be seen only at close range, though you may know that such details exist. When you are looking at a house from the outside, you should not describe something indoors that cannot possibly be seen from your position.

If you wish to give a description of both the inside and the outside, you must *change your point of view*, and make sure that your reader is aware of the change.

Read the following description carefully :

THE OLD ANGLER'S COTTAGE

I found an old angler living in a small cottage containing only one room ; but this room was a perfect curiosity in its method and arrangement.

The house was on the outskirts of the village, on a green bank, a little back from the road, with a small garden in front, stocked with kitchen herbs, and adorned with a few flowers. The whole

front of the cottage was overrun with honeysuckle. On the top was a ship for a weathercock.

The interior was fitted up in a truly nautical style, the old angler's ideas of comfort and convenience having been acquired on board a man-of-war. From the ceiling was slung a hammock which was lashed up by day so as to occupy but little space, and in the center of the room hung a model of a ship of the angler's own handiwork. Two or three chairs, a table, and a large sea-chest formed the principal movables. Over the mantelpiece, which was decorated with seashells, hung a quadrant flanked by two woodcuts of most bitter-looking naval commanders. Implements for angling were carefully disposed on nails and hooks about the room, and on a shelf was arranged the old man's library, which consisted of a work on angling, much worn, a Bible covered with canvas, an odd volume of voyages, a nautical almanac, and a book of songs.

WASHINGTON IRVING (*Adapted*)

In this description a person who is supposed to look up the old fisherman and call upon him tells what he sees. As he approaches the house, he describes it from the outside, giving its size, location, surroundings, and various other details that impress him. Then he enters the house. The change in his point of view is shown by the new paragraph beginning with *The interior*. The inside is more unusual and interesting than the outside, and the visitor therefore describes it in more detail.

In this description, again, the author begins by giving a general notion of the thing he is about to describe and then adds details until he has built up a clear picture. Notice that the words *angler* and *room* and *house* and *cottage* are repeated in order to avoid the use of a pronoun with an indefinite antecedent.

Notice the **order of arrangement of details** in both the second paragraph, where the outside of the cottage is described, and in the third, where the interior is described.

If the author's object had been to give his readers an accurate description of the outside of the house, what details other than those given might he have added?



What is the topic sentence of the third paragraph in this description? Do all the other sentences of this paragraph amplify the topic?

Original Descriptions

The picture above is a representation of the cottage in which Edgar Allan Poe, one of the foremost of American

authors, lived when he was at the height of his fame and power. It is, as you see, a very unpretentious place, but a most interesting and picturesque one.

WRITTEN EXERCISES

I. Describe the place, using for your point of observation the spot taken by the artist who made this picture. Give first a general idea of the house and its surroundings, then mention the details necessary for an accurate word-picture of it. Arrange these details in the order you think best.

Does your composition give an interesting as well as an accurate description of the house as pictured by the artist?

You may find some of the following words or groups of words helpful in your description :

sharply sloping roof	on the top
gently rolling meadows	quiet, peaceful
winding, irregular path	main house
in the foreground	winds
from behind	overhanging
at the right	homelike
at the left	modest

II. Write careful descriptions of two or three of the following. Give first a general notion, then describe the surroundings, and finally add the necessary details. Carefully select your point of view before you begin, and do not change it without giving notice. Be sure that all the sentences of each paragraph amplify the topic sentence.

- | | |
|---------------------------|-------------------------------|
| 1. A country schoolhouse. | 8. An unusually picturesque |
| 2. A city schoolhouse. | brook or lake. |
| 3. An old mill. | 9. A view from a mountain |
| 4. A lighthouse. | or hilltop. |
| 5. An old barn. | 10. A country home. |
| 6. The most beautiful bit | 11. A post office. |
| of scenery you know. | 12. Niagara Falls. |
| 7. Your own bedroom. | 13. A state capitol building. |

Word Pictures

Read the following selections carefully, trying to see clearly the picture in each. Imagine yourself in each place spoken of, following the windings of the little stream, coming down the hillside with the gleaners, scrambling down the shore to the old canoe, sitting on the rock with the lone fisherman. In imagination, again, hear the sounds, smell the odors, and see the sights of each spot. Then write as vivid a description of one of the places as you can.

1. Only an idle stream,
Whose amber waters softly gleam,
Where I may wade through woodland shade,
And cast the fly, and loaf, and dream.
2. From the hillside wheat fields brown
Blithely stride the gleaners down,
Through the laneways where the lowing
Cattle greet them, homeward going.
3. Where the rocks are gray and the shore is steep,
And the waters below look dark and deep;
Where the rugged pine in its lonely pride
Leans gloomily over the murky tide;

Where the shadow is heavy the whole day through,
There lies at its moorings the old canoe.

4. There is a lone fisherman sitting upon a rock, rapt in contemplation of the point of his rod.

5. The cattle come crowding through the gate, lowing, pushing — little and great.

6. When the frost is on the pumpkin, and the fodder's in the shock.

Forceful English

The third essential of effective English is **forcefulness**.

Though a person may speak correctly, and so clearly that you cannot mistake his meaning, if his language lacks vividness or force, he will leave you unmoved and unconvinced.

One of the most forceful pieces of English ever written is given below. Read it carefully and thoughtfully.

THE GETTYSBURG ADDRESS

Delivered by Abraham Lincoln, November 19, 1863, at Gettysburg, Pennsylvania, the field of one of the great battles of the Civil War, a portion of which was dedicated as a national cemetery.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow this ground. The brave men, living

and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here; but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

In this speech Lincoln does not use the short, simple words that he uses in the explanation on page 294, where his one thought is to make himself clear. The Gettysburg Address is a formal speech for a formal, solemn occasion. It is the speech of a cultivated man of high ideals expressed in language that is lofty and inspiring.

Force through Order of Words

Compare the two forms of the first sentence of the address given below:

Fourscore and seven years ago our fathers brought forth upon this continent a new nation.

Our fathers brought forth a new nation upon this continent fourscore and seven years ago.

You will see at once that the sentence as Lincoln wrote it is far more forceful than in the second form. This is due to the order or the placing of the important idea. The

important thought in that sentence is not *when* something was brought forth, but *what* was brought forth fourscore and seven years ago. So the words *a new nation* are held back. The hearers are kept waiting, in suspense, until the end of the clause is reached, when the attention may dwell upon the important idea.

In the second sentence Lincoln uses the same device. He places the important idea — the endurance of the nation — at the end of the sentence.

When a series of words or of groups of words is used, this device secures force: The members of the series should be placed with the least important first, the most important last, and those between working up in order of their importance to the climax:

I came, I saw, I conquered. (Julius Cæsar)

ORAL EXERCISE

Reword the following sentences in such a way that they will gain in force:

1. The headless horseman sped along the lonely road.
2. A piercing shriek suddenly broke the silence.
3. A pale and haggard face appeared at the window for a moment.
4. A ruddy fire, giving warmth and cheer to the whole room, burned on the hearth.
5. The poor old woman was weak, sick, and tired.
6. The flood swept away men, cattle, buildings, and trees.
7. Many lives have been sacrificed and much money spent in arctic exploration.
8. A mysterious silence reigned about the deserted house.

Force through Repetition

In the sentence, "We cannot dedicate, we cannot consecrate, we cannot hallow this ground," force is secured both by building up the members of a series to a climax and by the repetition of words. Read the sentence, omitting "we cannot" in the second and in the third clauses. Is force gained or lost by the omission? Notice, too, the force gained through repetition in "government of the people, by the people, for the people."

Other good examples of sentences made forceful by the repetition of words or groups of words are the following :

1. Water, water, everywhere,
Nor any drop to drink.
2. For men may come and men may go,
But I go on forever.
3. We must fight ! I repeat it, sir, we must fight !
4. I was born an American ; I live an American ; I shall die an American.
5. Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged.

ORAL EXERCISE

Find in literature three or four good examples of the use of repetition to secure force. Bring the examples you select to the class and read them aloud. Reword some of the sentences brought in, noticing whether or not they lose in interest or force when repetition is not practiced.

Written Composition

Write a paragraph, using one of the following sentences as your topic sentence. Make your paragraph forceful

by arranging words or phrases in the order best suited to secure emphasis and by the use of repetition.

Have the paragraphs read aloud and decide which are the most forceful.

1. There is definite work for his (her) country that every American boy (or girl) can do.
2. No other country offers to the immigrant the opportunities that America offers.
3. The West offers greater opportunities to-day than the East.

Force through Variety in Sentence Forms

A long paragraph in which every sentence is in the natural order, that is, with the subject first and the predicate following, becomes very monotonous. One in which all the sentences are in the transposed order is equally uninteresting. In other words, to secure interest and force there must be variety in sentence structure. Force is also gained by varying the kind of sentence. An occasional question or exclamation arrests the attention and creates interest.

Read carefully the following selection from a speech of Patrick Henry's:

The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms. Our brethren are already in the field! Why stand we here idle? Is life so dear, or peace so sweet, as to be purchased at the price of chains or slavery? Forbid it, Almighty God! I know not what course others may take, but, as for me, give me liberty or give me death!

Notice the variety in sentence structure in the paragraph. The first sentence is a very short, simple one, the

second is longer and complex, and the last is compound. This variety, together with the combination of declarative and interrogative sentences, some of which are exclamatory and some non-exclamatory, makes the paragraph a most forceful one. Try the effect of changing the questions to statements, noticing the loss in force by so doing.

ORAL EXERCISE

Find in your outside reading one or two good examples of force secured by means of variety in sentence structure, or in the kinds of sentences used. Bring these selections to class and discuss them. Decide which are the most forceful and why.

Force through Choice of Words

Just as interest and force are secured through variety in sentence forms, so they are secured by variety in words. This variety may be simply in the use of synonyms, or it may be in the use of better words than may at first suggest themselves — words that make one see and feel the situation. Contrast the two sentences below :

I saw the ship stagger and plunge among the cavernous waves.

I saw the ship pitch and toss among the great waves.

Here the words *stagger* and *plunge* give a picture of the violence of the storm and the helplessness of the ship that *pitch* and *toss* fail to give. The word *great* is so weak compared with *cavernous* that its use robs the sentence of vividness and force.

ORAL AND WRITTEN EXERCISES

I. In the following sentences select the words that seem to you especially expressive and forceful :

1. The logs swayed and groaned as the lumbermen sought to break the jam.
2. The fire engine went clanging along the street.
3. He was a short, square-built old fellow, with thick, bushy, hair and a grizzled beard.
4. He saw at a distance the lordly Hudson, moving on its silent but majestic course.
5. A little brook brawls through the meadow.
6. Across the narrow beach we flit,
One little sandpiper and I.
7. The clouds are scudding across the sky.
8. I had a sturdy little donkey all dressed in sober gray.
9. The lowing herd winds slowly o'er the lea.
10. High before her the great gray ship bore the gold and blood-red flag of Spain.

II. Write a sentence as vivid and expressive as possible to describe each of the following :

1. A tired old man walking along a dusty road.
2. A wounded dog going out of sight of his tormentors.
3. An airship passing overhead.
4. A little boy going whistling down the road.
5. An old Italian playing a hand organ.
6. The rain falling heavily.
7. A river in time of flood.
8. A light canoe overtaken by a sudden storm.
9. The silence of the forest.
10. The song of a bird.
11. Bright sunshine on the snow.

Written Composition

Write a paragraph of at least ten sentences on one of the following topics, making it forceful through variety in sentence forms and through the use of vivid words.

Let some of your sentences be short and simple, others longer and complex or compound. Let some of them be in the natural order and some transposed. Have at least one of your sentences interrogative or exclamatory.

1. Every boy and girl in this country should have a high-school education.
2. The Indians have not had a "fair deal."
3. The advantages of the profession or trade that I hope to follow.

Substitutes for *And* and *Said*

And and *said* are such convenient words that there is a temptation to use them too frequently. Look over the work you have just done, noticing whether you have yielded to this temptation. If you have, see whether in some cases you cannot use one of the substitutes for *and* and *said* given below.

Remember that it is usually better not to connect more than two statements by the conjunction *and*.

<i>And</i>		<i>Said</i>	
too	presently	spoke	pleaded
again	besides	stated	begged
also	moreover	announced	notified
then	furthermore	declared	reported
likewise	in addition to this	claimed	told

Dramatization

Another way to secure force is by means of dramatization. Dramatization is simply making some action or character vivid and lifelike by means of gesture, facial expression, or speech, or by means of all these combined.

The most common form of dramatization is that in which dialogue as well as acting is used. We dramatize in this way, often unconsciously, when we tell our friends about something amusing or sad that we have seen or heard during the day. We mimic the manner of the person about whom we are speaking, we imitate his voice and expression, and we repeat his words.

How to Write a Dramatic Dialogue

In writing dramatic dialogues quotation marks are not used. Study the arrangement below:

Scene. A Photographer's Studio.

Characters. Spoiled Child.

Fond Mother.

Photographer.

PHOTOGRAPHER [*Emerging from behind the camera*]. Head a little higher, please. Just a bit more to the right. Good! Now hold still one second.

SPOILED CHILD [*Wriggling and twisting*]. But it hurts my neck to hold it that way! Why can't you take my picture this way? [*Getting into an impossible position.*]

FOND MOTHER [*Anxiously*]. Now, darling, be good and do as the man tells you, and . . .

The name of the person speaking is written in the margin. In brackets after the name are such stage directions as are necessary. Then follows the speech. If stage directions are needed at the end of or in the midst of the speech, they should here again be inclosed in brackets. Stage directions are usually in the form of running comments like those on page 312. The place of the scene and a list of the characters should stand at the beginning of a dramatization of this kind.

WRITTEN EXERCISE

Write the dramatic dialogue for two or three of the following situations. Arrange your work as the scene above is arranged.

1. A reluctant small boy being persuaded to seat himself in the dentist's chair.
2. A woman trying on hats at a milliner's.
3. A leisurely and talkative young lady buying a railroad ticket of a busy and not overpatient ticket agent.
4. The same young lady on a search for her ticket when the conductor of the train comes to collect fares.
5. A tired father trying to get "forty winks" while his inquisitive little son asks some of the thousand questions that he always has ready.
6. The scene at the photographer's begun on page 312.
7. An angry baseball player protesting the umpire's decision.

When you have finished your dialogues, read them aloud with as much dramatic action as possible. Decide by discussion and vote who has succeeded in making his dramatization most true to life.

The Meaning of Citizenship — A Dramatization

Mr. Franklin K. Lane, Secretary of the Interior in President Wilson's Cabinet, once delivered an address before the employees of his department on the importance to the country of each man's doing faithfully and well the work that falls to his share. He impressed upon his hearers the fact that the humblest person in the land, by doing his duty heartily and cheerfully, is as patriotic a citizen as is the President of the United States.

Instead of expressing this thought directly, as it is expressed above, Mr. Lane imagined the flag as a living thing with power to feel and speak, and he let the flag deliver his message. In other words, he dramatized the situation.

Read his speech given below, and see what a vivid and forceful presentation he has made :

THE MAKERS OF THE FLAG

This morning as I passed into the Land Office, the flag dropped me a most cordial salutation, and from its rippling folds I heard it say : "Good morning, Mr. Flag Maker."

"I beg your pardon, Old Glory," I said, "aren't you mistaken? I am not the President of the United States, nor a member of Congress, nor even a general in the army. I am only a government clerk."

"I greet you again, Mr. Flag Maker," replied the gay voice. "I know you well. You are the man who worked in the swelter of yesterday, straightening out the tangle of that farmer's homestead in Idaho, or perhaps you found the mistake in that Indian contract in Oklahoma, or helped to clear that patent for the hopeful inventor in New York, or pushed the opening of that

new ditch in Colorado, or made that mine in Illinois more safe, or brought relief to that old soldier in Wyoming. No matter; whichever one of these beneficent individuals you may happen to be, I give you greeting, Mr. Flag Maker."

I was about to pass on when the flag stopped me with these words:

"Yesterday the President spoke a word that made happier the future of ten million peons in Mexico; but that act looms no larger on the flag than the struggle which the boy in Georgia is making to win the Corn Club prize this summer.

"Yesterday Congress spoke a word which will open the door of Alaska; but a mother in Michigan worked from sunrise until far into the night to give her boy an education. She, too, is making the flag."

"But," I said impatiently, "these people were only working!"

"Only working, you say," responded Old Glory. "Do you not know that it is their work and your work that makes the flag?"

"I swing before your eyes as a bright gleam of color, a symbol of that great thing which makes this nation. My stars and my stripes are your dreams and your labors. They are bright with cheer, brilliant with courage, firm with faith, because you have made them so — for you are the makers of the flag."

If Secretary Lane had simply told the employees gathered before him that each one of them who was doing his work to the best of his ability was proving himself a good citizen, his words would probably not have been remembered very long, but as it was, the chances are that no man who listened to "The Makers of the Flag" will ever forget it.

What reasons can you find to account for the impression it makes?

Written Composition

As you see from Mr. Lane's address, we are all flag makers. Imagine the flag calling to a farmer, a miner, a fireman, a shipbuilder, a policeman, a letter carrier, a nurse, a boy scout, a girl scout, a school boy or girl, or any other passer-by with the greeting "Good morning, Mr. Flag Maker," or "Good morning, Miss Flag Maker." Imagine the surprise of the person thus greeted and the conversation that would be likely to follow between the flag maker and Old Glory.

Select one of the flag makers mentioned above, or some other one that you may have in mind, and write the dialogue between him or her and the flag. Choose the best dialogues for the patriotic program outlined below.

Below are two dialogues of this kind, both written by pupils of the grammar grades. Perhaps you can find in them suggestions for your own work.

I

FARMER AND FLAG

FLAG. Good day to you, Mr. Flag Maker.

FARMER. Why, excuse me, Old Glory, but you must be mistaken. I am not a flag maker, I am only a common, ordinary farmer who is doing his daily work and earning his bread like many others. Why! I have never been near a battlefield nor captured a Hun!

FLAG. That may be true, but you are a flag maker just the same, and you are fighting with the rest. Starvation is the world's greatest foe. Without you the people of many lands

would die for want of food. You are a soldier helping the great General Thrift.

FARMER [*Doubtfully*]. Well, I don't see how that is making the flag. I am doing nothing compared to the brave boys who are giving their lives that you may live, Old Glory!

FLAG. They are, indeed, brave boys, and America will long remember them; but you also are doing your bit. Do you not plow the land and raise the wheat which is the bread, not only of our people but of millions all over the world? Is that not doing your part toward making the flag?

FARMER. Well, you must know best, Old Glory; but I never thought that I was helping to make the flag with my plow and hoe.

2

GIRL AND FLAG

FLAG. Good morning, Miss Flag Maker.

GIRL. Why! What do you mean? I'm not a flag maker. I am only a school girl. I don't make flags. I just study my lessons and help mother.

FLAG. When you are studying your lessons and helping your mother you are making the flag; for you are not only doing your duty now but you are preparing yourself to be a useful, reliable American woman. And aren't you the girl that saved her money to buy Thrift Stamps?

GIRL. But that is nothing! Why?

FLAG. Did you not give your mite to the "Fund for the Fatherless Children of France"? And did you not take care of your little brother day after day so that your mother might roll bandages for the wounded soldiers?

GIRL. Why, yes, I did those things. I see what you mean, Old Glory, and I am very proud that I could help in these little ways to make the flag.

Patriotic Program

- I. Reading or Recitation. Secretary Lane's "The Makers of the Flag."
- II. Dialogues between the Flag and a Number of its Makers.
- III. Dramatization of a Boy or Girl Scout Activity.
- IV. Recitation. James Whitcomb Riley's "The Name of Old Glory."
- V. The Pledge of Allegiance to the Flag and the Singing of the First Stanza of "The Star-spangled Banner."

PREPARATION FOR THE PROGRAM

Let one pupil, who speaks especially clearly and well, be concealed behind the flag. This pupil is the flag's voice, speaking or reading the flag's parts in the dialogues.

As an introduction to the second number on the program, some pupil should explain to the audience that Secretary Lane's speech, which you have just read, suggested the writing of dialogues between the flag and some of its makers, that these dialogues were written in the composition class, and that some of them will now be given.

The third number of the program is the dramatization of some scout activity. For instance, a person may slip on a banana peel that has been carelessly thrown on the sidewalk. A scout passing by may see that the injury is a serious one and may call his troop for service. The scouts give first aid, then make a stretcher, and carry the injured person to his home. This scene also takes place in front of the flag, and as the scouts move off with their burden, the flag says that they too are flag makers. Plan a short dramatization, using either the idea above or some

similar one for your theme. Discuss the matter thoroughly in class, getting as many good suggestions as possible both for the motive or theme of the dramatization and for ways of presenting it. After you have decided upon the main points, select a committee to put the whole together. When the committee has finished its work, let one of the members read the dramatization aloud to the assembled class for criticism and suggestion.

The fourth number of the program is James Whitcomb Riley's "The Name of Old Glory." Read the poem very thoughtfully and carefully.

THE NAME OF OLD GLORY

I

Old Glory! say, who,
By the ships and the crew
And the long, blended ranks of the gray and the blue —
Who gave you, Old Glory, the name that you bear
With such pride everywhere
As you cast yourself free to the rapturous air
And leap out full-length, as we're wanting you to?
Who gave you that name with the ring of the same,
And the honor and fame so becoming to you?
Your stripes stroked in ripples of white and of red,
With your stars at their glittering best overhead —
By day or by night
Their delightfulest light
Laughing down from their little square heaven of blue!
Who gave you the name of Old Glory? — say, who —
Who gave you the name of Old Glory?

*The old banner lifted, and faltering then,
In vague lisps and whispers fell silent again.*

II

Old Glory — speak out ! — we are asking about
 How you happened to “favor” a name, so to say,
 That sounds so familiar and careless and gay
 As we cheer it and shout in our wild, breezy way —
 We — the crowd, every man of us calling you that —
 We — Tom, Dick, and Harry — each swinging his hat
 And hurrahing “Old Glory !” like you were our kin,
 When — Lord ! — we all know we’re as common as sin !
 And yet it just seems like you humor us all,
 And waft us your thanks, as we hail you and fall
 Into line, with you over us, waving us on
 Where our glorified, sanctified betters have gone. —
 And this is the reason we’re wanting to know —
 (And we’re wanting it so. —
 Where our own fathers went we are willing to go.)
 Who gave you the name of Old Glory — Oho ! —
 Who gave you the name of Old Glory ?

*The old flag unfurled with a billowy thrill
 For an instant, then wistfully sighed and was still.*

III

Old Glory, the story we’re wanting to hear
 Is what the plain facts of your christening were,
 For your name — just to hear it,
 Repeat it, and cheer it, ’s a tang to the spirit
 As salt as a tear ; —
 And seeing you fly, and the boys marching by,
 There’s a shout in the throat and a blur in the eye .
 And an aching to live for you always — or die,
 If, dying, we still keep you waving on high.

And so, by our love
For you, floating above,
And the scars of all wars and the sorrows thereof,
Who gave you the name of Old Glory, and why
Are we thrilled at the name of Old Glory?

*Then the old banner leaped like a sail in the blast,
And fluttered an audible answer at last.*

IV

And it spake, with a shake of the voice, and it said:
By the driven snow-white and the living blood-red
Of my bars, and their heaven of stars overhead —
By the symbol conjoined of them all, skyward cast,
As I float from the steeple or flap at the mast,
Or droop o'er the sod where the long grasses nod —
My name is as old as the glory of God.
. . . So I came by the name of Old Glory.

JAMES WHITCOMB RILEY¹

Divide the class into three groups and let each group memorize one of the first three stanzas. Have each pupil recite his stanza aloud. Select from each group the pupil who repeats his stanza best, to recite it when you hold your exercises. On the occasion of the exercises let the three pupils selected go up to the flag, one by one, each reciting his stanza ending with the question, "Who gave you the name of Old Glory?" The flag makes no answer until the end of the third stanza. Then the pupil who has been speaking for the flag steps out from behind, draped in the colors, and answers the question by reciting the last

¹ From "Home Folks" by James Whitcomb Riley. Copyright, 1897. Used by special permission of the Bobbs-Merrill Company, authorized publishers.

stanza. In the recitation of his poem omit the lines in italics as well as the first line of the last stanza.

The parts for the public presentation of the program should be assigned to pupils who enunciate clearly and distinctly so that the audience will not lose a single word.

The Difference between a Play and a Pageant

When not only a single situation or scene is dramatized, but a whole story is told by means of acting and dialogue, we have a **play**. A play, being a story, has a high point of interest or a climax about which all the other happenings center, either leading up to it or resulting from it.



A **pageant** differs from a play in that it need not have this high point of interest. It is a series of scenes more or less related, but not so closely bound together as are the scenes of a play. Dancing and music are often prominent features of pageants. The pageant is especially good for school entertainments because it provides for many actors, whereas the play often gives parts to very few.

On the next page are suggestions for two simple pageants.

I

THE PAGEANT OF THE THREE ARTS — LITERATURE, MUSIC,
AND DANCE

SCENE I. A group of girls and boys who live in the country are complaining of the dullness of their lives. Enter the Spirit of Literature. Tells them they are surrounded by the brightest and wittiest and most interesting people in the world, but that they are too blind to see. Girls and boys beg the Spirit to give them eyes that can see. Spirit touches them with magic wand of fancy.

SCENE II. From among the books step out characters such as Tiny Tim, Rip Van Winkle, Priscilla, Evangeline, Long John Silver, Ichabod Crane, etc. Each tells or acts enough of his story to lead the girls and boys to welcome him as a friend. Spirit of Literature asks how life can be dull with such hosts of friends. Girls and boys confess they had not realized that these book friends were real. Enter Spirit of Music. Says these mortals not only need eyes that see, but also ears that hear. Touches them with her magic wand.

SCENE III. Spirit of Music and her attendants carrying harps, cymbals, tambourines, etc., play and sing. Spirit of Music reminds girls and boys that through music they may have one of the great pleasures of life. Enter Spirit of the Dance. Tells girls and boys that she, too, can show them a form of pleasure that may be theirs for the asking. Touches them with her wand.

SCENE IV. Spirit of the Dance and her attendants — dancing in groups, solo dancing. Finally all dance together, joined by the girls and boys. End with a grand march in which all three Spirits, their attendants, and the girls and boys take part.

WRITTEN EXERCISES

I. Write the dialogue between the girls and boys suggested in Scene I. When they are read aloud, select the best one for the pageant.

II. Write the dialogue that takes place between the Spirit of Literature and the discontented girls and boys. When the dialogues have been read aloud, select the best one, or take part of one and part of another if in this way you can get a better whole.

III. Divide the class into ten groups and let each group select some character from literature to appear in the pageant. Next, let each pupil in each group write the speech and plan the acting for the character selected by his group. Choose the best from each group.

IV. Write the dialogue called for in Scene II between the Spirit of Literature and the girls and boys.

V. Write the dialogue between the Spirit of Music and the girls and boys, again selecting the best.

VI. Study Scenes III and IV and write the remaining parts.

When all the talking parts are written and selected, appoint a group of dramatic editors whose duty it shall be :

1. To take all the parts that have been selected as "best" and arrange them in order.
2. To add a connecting sentence here and there when necessary.
3. To correct and change the parts until the whole reads smoothly,

When their work is done, let one of the editors read the finished pageant aloud to the class for final criticism and

suggestions. The class should next vote for pupils to take the various parts, for a committee on costume, and for a committee on stage management.

As this pageant would especially interest the grades that have read the literature upon which it is based, invite some other class to attend your performance. Invite this class by a written, formal invitation, being careful to state the time and place of the entertainment.

II

PAGEANT OF THE GODDESS OF LIBERTY AND THE IMMIGRANTS

SCENE I. Six or eight groups of immigrants newly arrived in the country (Irish, Italian, Swedes, etc.). Look around and talk among themselves about this strange land and what they hope to find in it.

SCENE II. Groups of immigrants being welcomed by Goddess of Liberty. She asks each group why they left their old home and what they seek in the new. Tells them she will summon her sons and daughters to help provide for their needs.

SCENE III. Goddess of Liberty, her sons and daughters (the states) and the immigrants. Goddess explains to sons and daughters that the immigrants want work and homes and education for their children, etc., and asks who will take them in. Pennsylvania, Michigan, Colorado then step out and say they have mines that need to be worked. Immigrants that want mining go with them, etc. When all the immigrants have been provided for, the Goddess tells them what they must do in return for the home and protection given them — that they must be loyal, law-abiding citizens, etc.

Plan to work in some of the national dances or songs of the different nationalities represented.

The Play

In the pageant much of the interest lies in the dancing, in the music, in the grouping, in the costuming, and in the general picturesqueness of the scenes. The story, or the plot as it is called, is a thing of minor importance. In the play, on the contrary, the plot is the all-important thing.

The **plot** of a play usually consists of three parts :

I. The happenings that lead up to the climax.

II. The climax.

III. The end resulting from the climax.

These parts may all be in one act or they may be in several acts. In many plays the happenings that lead up to the climax are in two acts, and the climax and the end resulting from it are in the third. In others the climax is in the third and the result in the fourth. Each act may consist of one or more scenes.

Study the arrangement of the play below :

RIP VAN WINKLE

ACT I

SCENE I. The village tavern. Rip and his cronies smoking and talking. *Enter* Dame Van Winkle.

SCENE II. The village street. Rip and the children and neighbors. Dame Van Winkle appears and berates Rip and Wolf.

ACT II

SCENE I. On the mountain. Rip and Wolf hunting. *Enter* dwarf.

SCENE II. The village street. Rip's return, neighbors, daughter.

Divide the class into groups, letting each group work up a scene of the play above. When all the scenes have been read aloud and the best ones have been selected, let a group of dramatic editors put the play together.

Next, select pupils for each part, have them memorize the parts assigned to them, and give the play. A little very simple costuming will add greatly to the effect.

OTHER PLAYS

At a class meeting select one of the following and plan a play. Decide upon the various acts and scenes, and apportion them for writing. After the parts have been written, proceed with the play as suggested in a former lesson.

1. Joan of Arc.
2. William Tell.
3. Robin Hood.
4. King John and the Signing of the Magna Charta.
5. Scenes selected from "Ivanhoe."
6. Scenes selected from "The Story of a Bad Boy."
7. Scenes selected from "Christmas Carol."
8. Scenes selected from "Tom Sawyer."
9. Scenes selected from "Treasure Island."

CHAPTER FIVE

HOW TO USE VERBS CORRECTLY

No person can use his mother tongue with precision and ease without constant vigilance. Both practice and a knowledge of a few simple principles of grammar are necessary. This is particularly true of the use of verbs.

In Part One, Chapter Five, your attention was called to the correct use of tenses and to the important rule that a verb must agree with its subject in person and in number. It will be advisable to consider again some facts that must be kept in mind in applying this rule.

Agreement of Verb with Subject — Review

1. Two or more singular subjects connected by *and* usually take a plural verb.

Time and tide wait for no man.

2. The pronoun *you* takes the same form of the verb whether it refers to one person or to more than one.

Boys, are you ready?

John, are you ready?

3. Two substantives in the singular connected by *or* or *nor* take a verb in the singular.

Is John or Mary going?

4. Some nouns that are plural in form, but singular in meaning, take a singular verb.

Fifty cents is too much. (Meaning the sum of fifty cents.)

Mathematics is difficult for me. (Meaning the subject of mathematics.)

5. Nouns modified by the adjectives *each*, *every*, *either*, *neither*, *no*, *a*, etc., take singular verbs.

Either man is capable.

6. The pronouns *each*, *either*, *neither*, *anybody*, *everybody*, *one*, *some one*, etc., take singular verbs.

Each has done his part.

Everybody knows that.

7. Words joined to a singular subject by *with*, *together with*, *in addition to*, *as well as* are considered parenthetical, and therefore do not affect the number of the verb.

John, as well as his brothers, *was* late this morning.

The boat, with captain and crew, *was* lost.

8. A singular subject takes a singular verb no matter what word or words may come between the subject and the predicate.

The story of the achievements of our soldiers is most inspiring.

Every one of the spectators at the game was thrilled with excitement.

9. The verb having as its subject two or more substantives connected by *or* or *nor* usually takes the person and the number of the substantive nearest it.

Either my mother or my sisters *are* going to the play.
Neither my friends nor I *am* to blame.

In the first sentence the verb follows the plural noun *sisters*; therefore the plural verb *are* is used. In the second sentence the verb follows the first person singular pronoun *I*; therefore the first person singular *am* is used.

Collective Nouns as Subjects

There is one other kind of subject that may take either a singular or a plural verb. Look carefully at the sentences below:

1. The *team* practices every afternoon.
2. The *firm* is well known for its honest dealings.
3. The *regiment* was the first to go to the front.
4. The *crew* were saved to a man.
5. The *family* are all well.
6. The *jury* were divided in their verdict.

Each of the italicized words above names a group or collection of persons. There are many nouns in our language that name groups or collections of persons, animals, or things. *Class* names a group or collection of pupils; *herd* names a group or collection of cattle; *fleet* names a group or collection of vessels. Nouns that name a group or collection of persons or things are called **collective nouns**.

A collective noun takes a singular verb when we think of the group of objects which it denotes as a whole. This is the case in the sentences numbered 1, 2, and 3 on page 330. The team *as a whole* practices; the firm *as a whole* is known for its honesty; the regiment *as a whole* went to the front. The collective nouns in these sentences, therefore, take singular verbs.

A collective noun takes a plural verb when we think of the individual members of the group. This is the case in the sentences numbered 4, 5, and 6 on page 330. *The individual members* of the crew were saved; *the individual members* of the family are well; *the individual members* of the jury were not agreed.

ORAL AND WRITTEN EXERCISES

I. In the following sentences decide which form of the verb in parenthesis is correct, and give your reason in each case :

1. Neither one of these stories (is, are) very interesting.
2. "The Arabian Nights" (is, are) well worth reading.
3. A red and white flag (was, were) flying from the mast.
4. A red and a white flag (was, were) flying from the mast.
5. The Jewish nation (was, were) made up of twelve tribes.
6. There (come, comes) the soldiers!
7. His honor, as well as his wealth, (is, are) at stake.
8. Neither the lieutenant nor his troops (feel, feels) discouraged.
9. The account of Stanley's travels and explorations (fill, fills) several volumes.
10. Either you or he (is, are) mistaken.
11. The United States (is, are) respected by all foreign powers.

12. The garrison with three regiments of soldiers (was, were) captured.

13. Physics (is, are) studied in most high schools.

14. Ten dollars (is, are) too much for that.

15. Either you or my sister (have, has) done this.

16. The class (was, were) punished for its disorder.

17. This Congress (meets, meet) in March.

18. Everybody (is, are) waiting for the boat.

19. I, together with the other girls, (am, are) going to the museum.

20. A flock of wild geese (was, were) flying southward.

II. Write sentences of your own in which you use the present tense of some verb with the following as subjects :

1. The man and the boy

2. Either the man or the boy

3. A man, as well as a boy

4. The story of Stanley's adventure, together with the description of the Congo River

5. The story of Stanley's adventure and the description of the Congo River

6. Neither John nor I

7. Cake, in the place of pie

8. Neither my brother nor his friends

9. Both cake and pie

10. The record of our class games

The Perfect Tenses

In Chapter Five of Part One of this book you learned that there are three principal tenses of verbs: the **present**, the **past**, and the **future**.

<i>Present</i>	<i>Past</i>	<i>Future</i>
I walk	I walked	I shall walk
I write	I wrote	I shall write

Each of these tenses represents the action as taking place in one of the main divisions of time — present time, past time, or future time. •

An action may, however, be described as completed before some present, past, or future time.

Notice the following sentence :

I have written a letter.

This evidently means that the letter was written at the time the statement was made. In other words, the action of the verb is completed or perfected at the time of speaking. This tense is therefore called the **present perfect tense**.

Notice the sentence :

I had written the letter before the news came.

This statement shows that the act of writing had been completed or perfected at some definite time in the past. This tense is therefore called the **past perfect tense**.

Notice the sentence :

By this time to-morrow *I shall have written* the letter.

In this sentence the verb phrase indicates that the act of writing will be completed or perfected at some time in the future. This tense is therefore called the **future perfect tense**.

The perfect tenses are always expressed by verb phrases introduced by the auxiliary verbs *have, has, had, will have, shall have*, etc. The form of the verb *written* used with the auxiliary verb to form the verb phrases *have written, had written, shall have written*, is called the **past participle**.

In other words, the perfect tenses are verb phrases composed of the past participle with an auxiliary verb.

Combining these perfect tenses with the three principal tenses already learned, you see that a verb has the six following tenses :

<i>Present Tense</i>	I write
<i>Past Tense</i>	I wrote
<i>Future Tense</i>	I shall write
<i>Present Perfect Tense</i>	I have written
<i>Past Perfect Tense</i>	I had written
<i>Future Perfect Tense</i>	I shall have written

The Principal Parts of a Verb

You will notice that among the six tenses of the verb *write*, as given above, only three different forms of the verb itself are used ; namely, the present tense *write*, the past tense *wrote*, and the participle *written*. The other forms are compound forms, or verb phrases, obtained by combining the present tense or the past participle with the auxiliary verbs *shall* and *have*. If, therefore, these three forms, the present tense, the past tense, and the past participle, are known, it is possible to form all the tenses. They are consequently called the **principal parts of the verb**.

The present tense, the past tense, and the past participle are called the principal parts of the verb.

Notice the sentences below :

The children *play*.

We *like* it.

The children *played*.

We *liked* it.

The children *have played*.

We *have liked* it.

NOTE. The simple form of the verb is the form commonly used in the first person, present tense.

You will see that the past tense and the past participle of these verbs are alike and are formed by adding *d* or *ed* to the simple form of the verb. Such verbs are called **regular verbs**, and since they all form their tenses alike, offer no special difficulties.

There are, however, a large number of verbs whose past tense or past participle is not formed like that of the regular verbs, but in a variety of ways. Such verbs are called **irregular verbs**. For example :

I *see* the airplane.

I *do* my work.

I *saw* the airplane.

I *did* my work.

I *have seen* the airplane.

I *have done* my work.

There is no rule that will help you to master the forms of these irregular verbs. It is necessary to memorize them and to practice using them correctly, and when in doubt to refer to the dictionary or to the List of Irregular Verbs given on page 458.

How to Use the Dictionary. If you look up the principal parts of the verb *draw* in your dictionary, you will find them printed as follows: **draw**, *v. t.*; *pret.* DREW; *p. p.* DRAWN; *p. pr. & vb. n.* DRAWING.

The abbreviation *pret.* stands for *pret'erite*, which is

another name given to the past tense; *p. p.* stands for *participle past* to distinguish it from *p. pr.*, the *participle present*, DRAWING.

The dictionary tells you, therefore, that the principal parts are *draw, drew, drawn*.

Remember that the past participle of any verb is never used alone to make an assertion, but always with an auxiliary verb; thus, *I have drawn*.

Below are the principal parts of the irregular verbs most frequently misused. A more complete list will be found on page 458.

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
am	was	been
awake	awoke	awaked
choose	chose	chosen
bring	brought	brought
begin	began	begun
break	broke	broken
come	came	come
do	did	done
drink	drank	drunk
eat	ate	eaten
give	gave	given
go	went	gone
know	knew	known
lie	lay	lain
lay	laid	laid
ring	rang	rung
run	ran	run
see	saw	seen
sing	sang	sung

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
swim	swam	swum
take	took	taken
throw	threw	thrown
write	wrote	written

ORAL AND WRITTEN EXERCISES

I. Make sentences, using the past tense of the following verbs. Remember that the past tense is expressed by *one word*, not by a verb phrase.

choose	drink	go	eat	see
begin	give	know	ring	come

II. Make sentences, using the present perfect tense of the following verbs. Remember that the present perfect tense is always formed by combining the past participle with the auxiliary verbs *have, has*.

came	sang	saw	went	ate
gave	rang	wrote	drank	began
knew	swam	did	broke	chose

III. In the following sentences, select the correct form of the verb to be used, explaining the reason that governs your choice :

Example. I never (seen, saw) a purple cow.

Saw is correct because it is the form for the past tense. *Seen* is used only in a verb phrase introduced by *have, has, had*, etc.

I have (come, came).

Come is correct because it is the past participle used with *have* to form a perfect tense. *Came* is used alone to denote past time.

1. I (ate, eat) my dinner an hour ago.
2. The horse (drunk, drank) at the trough.
3. The boy had not (known, knew) his lesson for several days.
4. The dog (lain, lay) down on the floor.
5. The cows have (went, gone) to the pasture.
6. The coast guard (swam, swum) out to save the child.
7. The soldiers (sung, sang) "America."
8. The harness has (broke, broken) in two.
9. When you have once (began, begun) a task, see it through.
10. The girl (began, begun) her work promptly.
11. The soldier (did, done) his duty.
12. Longfellow had (wrote, written) many poems before he (began, begun) "Evangeline."
13. If you had (came, come) the way you said you (came, come), you never would have (seen, saw) what you said you (seen, saw).
14. The boy had (forgot, forgotten) where his lesson was.

IV. Fill the blanks in the following sentences with the correct forms of the verb printed at the beginning of each exercise :

See

I — clearly that you — what I sent you to — and that, in addition, you have — many things that I also — when I went over the same ground.

Do

Try to — your work as thoroughly as you — it yesterday, and when you have — it, you may have an hour to — as you like.

Give

I now — you this watch, which my mother — me many years ago. May it — you as much pleasure as it has — me.

Come

Please — earlier to-morrow. You — late yesterday and to-day you have — one hour after the appointed time.

Drink

The horse eagerly — the water though he had — a large quantity a little while before. He may — as much as he wants.

Ring

The Christmas bells — again and again. The bell man had — them many times before; but to-night it seemed to him that they — of their own accord.

Swim

The boy began to — with sure, easy strokes. He — as naturally as a fish. After he had — across the lake he turned without resting and — back again.

Sing

The sad-looking Italian boy stepped forward and began to —. He — with heart as well as voice the very songs he had — in his own native land.

Some of the More Difficult Irregular Verbs

Lie and Lay

The verb *lie*, which means “to rest in a horizontal position,” takes no object. Its principal parts are *lie*, *lay*, *lain*.

I *lie* down. (*Present*)

I *lay* down. (*Past*)

I *have lain* down. (*Present perfect*)

In the sentences above, the word *down* is an adverb. *Lie*, *lay*, and *have lain* have no objects.

The verb *lay*, which means "to place or put in position," requires an object. Its principal parts are *lay*, *laid*, *laid*.

I always *lay* my pen on the tray. (*Present*)

I *laid* my pen on the tray. (*Past*)

I *have laid* my pen on the tray. (*Present perfect*)

In the sentences above, the word *pen* is the object of the verbs *lay*, *laid*, and *have laid*. These verbs require objects. Are they transitive or intransitive?

ORAL EXERCISES

I. Explain the use of the various forms of *lie* and *lay* in the following sentences:

1. Slowly and sadly we laid him down.
2. Hush, my dear, lie still and slumber.
3. Never lay down your arms while a foe threatens your country.
4. They have laid down their arms.
5. The snow lay on the ground.
6. The snow lies on the ground.
7. Many a time have I lain on my back under that old pine.
8. Do you like to lie in bed in the morning?

II. Decide which of the forms in parenthesis to use in the following sentences:

1. The child is (lying, laying) in the cradle.
2. Cyrus Field (lay, laid) the Atlantic cable.

3. The moonlight (lay, laid) soft and still upon the waves.
4. (Lie, lay) still and go to sleep.
5. (Lie, lay) aside your work and come to play.
6. The book is on the table where I (lay, laid) it yesterday.
7. Snow has (laid, lain) on the mountain top since last November.
8. The shower has (laid, lain) the dust.

III. Use the principal parts of *lie* and of *lay* correctly in good written sentences of your own.

Sit and Set

The verb *sit*, which means "to have a seat," requires no object. Its principal parts are *sit*, *sat*, *sat*.

I *sit* on the piazza. (*Present*)

I *sat* on the piazza. (*Past*)

I *have sat* on the piazza. (*Present perfect*)

On the piazza is an adverbial phrase. The verbs *sit*, *sat*, and *have sat* take no objects.

The verb *set*, which means "to put or place," takes an object. Its principal parts are *set*, *set*, *set*.

Please *set* the vase on the table. (*Present*)

I *set* the vase on the table. (*Past*)

I *have set* the vase on the table. (*Present perfect*)

In these sentences the word *vase* is the object of the verbs *set*, *set*, and *have set*. These verbs require objects.

The verb *set* is sometimes used in other senses — "We *set* out on our travels." "The sun *sets* behind the mountains." In these senses *set* takes no object.

ORAL EXERCISES

I. Prove that the different forms of *set* and *sat* are used correctly in the following sentences :

1. We sat within the farmhouse old.
2. The hen sits on her eggs.
3. We set the table for breakfast.
4. The gardener has been setting out the tulip bulbs.
5. I have been sitting at the window watching him.
6. Set the lamp on the table and then come and sit by me.
7. We sat about the fire and talked for hours last evening.

II. Decide which of the forms in parenthesis to use :

1. The farmer (sat, set) a trap for the fox.
2. The child is (sitting, setting) on the floor.
3. He is (sitting, setting) up his lead soldiers.
4. Shall I (sit, set) the flowers on the table?
5. (Sit, set) here quietly and rest.
6. See the birds (sitting, setting) on the telegraph wire.
7. We (set, sat) the house in order and then (sat, set) down.
8. I have (set, sat) here many a time.

III. Use the principal parts of *sit* and of *set* in good written sentences of your own.

Correct Use of *Shall* and *Will*

Shall and *will* are two of the most troublesome words in the language. Study their use in these sentences :

I *shall* be late unless I hurry.

We *shall* be late unless we hurry.

You *will* be late unless you hurry.

He *will* be late unless he hurries.

They *will* be late unless they hurry.

In all these sentences the idea of future time is expressed, but, as you see, in the case of the two sentences with subjects in the first person the future is shown by the use of *shall*; and in the three with subjects in the second and third persons, by the use of *will*.

To express future time use ***shall*** in the first person singular and plural, and ***will*** in the second and third persons.

The proper forms are further shown below :

Future Tense of Go

<i>Singular</i>	<i>Plural</i>
1. I shall go	We shall go
2. You will go	You will go
3. He, she, it will go	They will go

Notice the use of *shall* and *will* in the following :

1. They will arrive by the first train to-morrow.
2. I shall be glad to go if you will go too.
3. We shall be glad to see you.
4. The north wind doth blow and we shall have snow.
5. I shall never forget my first sight of Niagara Falls.
6. You will find this an interesting book.

If the rule in regard to the use of *shall* and *will* that has just been given were the only one to remember, these words would not be as troublesome as they are. They have another use, however, which is illustrated below :

I *will* help you.
 We *will* help you.
 You *shall* receive help.
 He *shall* help you.
 They *shall* help you.

In these sentences *shall* and *will* do not express what will be done in the future, but they make a promise.

To express the idea of willingness, determination, promise, or command use *will* in the first person singular and plural, and *shall* in the second and third persons.

Willingness, Determination, Promise, Command

<i>Singular</i>	<i>Plural</i>
1. I will go	We will go
2. You shall go	You shall go
3. He, she, it shall go	They shall go

Explain the use of *shall* and *will* in the following sentences :

1. If you don't understand your lesson, I will help you.
2. If he made you a promise, he shall keep it.
3. I will study harder this month than I did last.
4. You shall say nothing against him in my hearing.
5. She shall finish the work that she has begun.
6. Thou shalt serve the Lord thy God with all thy might.
7. Ask and it shall be given you ; seek and ye shall find.

In questions, *shall* is always used in the first person. In the second and third persons, *shall* or *will* is used, according as *shall* or *will* is expected in the answer. For example :

Shall I go with you?

Shall you be late? I am afraid I *shall*.

Will you go with me? I *will*, with pleasure.

Remember that the person answering will be in the first person. If he wants to express future time, he must use *shall*. If you wish to find out what he is to do in future time, you, too, must use *shall*.

Shall you come to-morrow? Yes, I *shall* come. (Future tense.)

Will you promise to come to-morrow? Yes, I *will*. (Determination.)

The rules given for *shall* and *will* apply to *should* and *would* also. To express obligation *should* is used with all three persons. To express futurity *should* is used in the first person and *would* in the second and third persons.

I *should like* to see you.

We *should like* to see you.

You *would like* to see him.

They *would like* to see you.

ORAL AND WRITTEN EXERCISES

I. Explain the use of *shall* and *will* in the following sentences:

1. "I will be faithful to God and loyal to the king. I will reverence all women. I will ever protect the weak and helpless. I will never engage in unholy wars. I will never seek to exalt myself to the injury of others. I will speak the truth and deal justly with all men." — *Oath of Knighthood*.

2. If you do good, good will be done to you; but if you do evil, the same will be measured back to you.

3. Thou shalt have no other gods before me.

Thou shalt not take the name of the Lord thy God in vain.

Thou shalt not bear false witness against thy neighbor.

4. Ne'er shall the sons of Columbia be slaves.

5. How shall I rule over others, that have not command of myself?

6. Do justice to your brother and you will come to love him; do injustice to him and you will come to hate him.

II. Fill the blanks in the following sentences with the proper auxiliary, *shall* or *will*, *should* or *would*. Give the reason for your choice in each case :

1. We —— have a pleasant day for our trip, after all.
2. I hoped we —— have a pleasant day for our trip.
3. He —— never forget your kindness.
4. If the storm continues, I fear the boat —— be upset and we —— find ourselves in the water.
5. Help me or I —— drown !
6. How —— I find the way ?
7. —— we take this train ?
8. I do not believe that we —— ever find the money.
9. I did not believe that we —— ever find the man.
10. I promise that I —— do as you ask.
11. —— you be able to come ?
12. Oh yes, I think I —— be.
13. I —— be thirteen years old next month.
14. You —— not contradict your parents.
15. —— you promise to meet me at the ferry ?
16. What —— we do about it ?
17. You —— never enter this house again.
18. I —— have nothing more to do with him.

III. Write three questions of your own, using either *shall* or *will* in each. Use as subjects the pronouns *I*, *he*, *you*.

IV. Write three sentences, using either *shall* or *will* to express simple futurity. Use as subjects *we*, *you*, *he*.

V. Write three sentences, using either *shall* or *will* to express determination or promise. Use as subjects *we*, *you*, *they*.

VI. Do the work called for in Exercises III, IV, and V, substituting for *shall* and *will* the words *should* and *would*.

Correct Use of Other Auxiliary Verbs

Can and May

Use *can* to express ability or power.

The boy can swim.
The girl can play tennis. } Ability

The past tense of *can* is *could*.

The boy could swim.
The girl could play tennis. } Ability

Use *may* to express permission.

You may do as you wish.
The children may play on the lawn. } Permission

The past tense of *may* is *might*.

Father said I might do as I wished.
Mother said the children might play on the lawn. } Permission

Many careless persons say *can* when they mean *may*. When you wish to ask or to give permission always use *may*. When you wish to express ability to do a thing use *can*.

ORAL EXERCISE

In the following sentences decide which of the words in parenthesis should be used, and give your reason :

1. No man (can, may) serve two masters.
2. You (can, may) lead if you know the way.
3. (Can, may) you use a typewriter?

4. Yes, (can, may) I use yours?
5. I (can, may) go skating if I (can, may) get my work done.
6. (Can, may) we leave school early to-day?
7. The teacher said that we (could, might) go home.
8. Do come to see me as soon as you (can, may) find time.

Sequence of Tenses

Notice the sentences below :

I <i>know</i> that he <i>is</i> good.	I <i>knew</i> that he <i>was</i> good.
I <i>believe</i> that he <i>will come</i> .	I <i>believed</i> that he <i>would come</i> .
I <i>hope</i> that you <i>can go</i> .	I <i>hoped</i> that you <i>could go</i> .
I <i>wonder</i> what you <i>are doing</i> .	I <i>wondered</i> what you <i>were doing</i> .

In the first column the verb of each principal clause is in the present tense. Give the tense of the verb in each subordinate clause. In the second column the verbs of the principal clauses are in the past tense. The tense of each verb in the subordinate clauses likewise changes.

If the verb in the principal clause is in the present tense, the verb in the subordinate clause is usually in either the present or the future tense. If the verb in the principal clause changes to the past tense, the verb in the subordinate clause generally changes to a past tense also.

This relation between the tenses of verbs in complex sentences is called **sequence of tenses**.

Notice the following sentences :

The teacher said, "There is no time to waste."

The teacher said that there was no time to waste.

Which of these sentences contains a direct quotation? Which contains an indirect quotation? A direct quota-

tion is sometimes called **direct discourse** and an indirect quotation is sometimes called **indirect discourse**.

In the first of these sentences the exact words of the speaker demand the use of the present tense of the verb *is*; but when the sentence is changed to indirect discourse, we have a complex sentence in which the verb of the subordinate clause follows the rule for the sequence of tenses. You see that the words *may*, *can*, *shall*, and *will* change to *might*, *could*, *should*, and *would* when the present tense of the verb in the main clause changes to the past tense.

He <i>says</i> { that he <i>may</i> go. that he <i>can</i> go. that he <i>will</i> go. that I <i>shall</i> go.	He <i>said</i> { that he <i>might</i> go. that he <i>could</i> go. that he <i>would</i> go. that I <i>should</i> go.
--	--

ORAL AND WRITTEN EXERCISES

I. Copy the following sentences, filling the blank with the proper form of the verb in parenthesis:

1. My friend writes that she —— well. (is, was)
2. My friend wrote that she —— well. (is, was)
3. I hope that you —— come early. (will, would)
4. I hoped that you —— come early. (will, would)
5. I find that I —— not come. (can, could)
6. I found that I —— not come. (can, could)
7. I am afraid that I —— be late. (shall, should)
8. I was afraid that I —— be late. (shall, should)
9. The child believes that there —— fairies. (are, were)
10. The child believed that there —— fairies. (are, were)
11. I promise you that I —— come. (will, would)
12. I promised you that I —— come. (will, would)

II. Rewrite the following sentences, changing them from direct to indirect discourse. Be careful to change the tenses of the verbs in the subordinate clauses to correspond with those in the main clauses.

1. An old proverb says, "There is always room at the top."
2. The fox said, "The grapes are sour."
3. He asked, "Where are you going?"
4. The impatient boy shouted, "I will not wait for you."
5. "May I go to the picnic?" begged the child.
6. "I cannot do the example," complained the girl.
7. Mary said, "I shall go if I am invited."
8. She asked, "Why don't you hurry?"

III. Find in your history, or in some other book, three or four good examples of the sequence of tenses. Bring them to class and discuss them.

After you have written your next composition, look it over with the sequence of tenses especially in mind.

Participles

The forms of the verb that you have studied up to this time have been words that assert something about a subject. You will now see that there are forms of the verb that have no power of asserting, although they do have the other qualities of a verb. Study the use of the italicized words in the following examples :

The fisherman, *mending* his nets, sat on the beach.

Having mended his nets carefully, he went home.

He sat by his fireside *surrounded* by his children.

The word *mending* evidently has some of the qualities of a verb because it expresses action and takes a direct object

nets. On the other hand, it makes no assertion, but seems to do the work of an adjective in that it describes the noun *fisherman*, which is the subject of the verb *sat*. In the second sentence *having mended* has a direct object and is modified by the adverb *carefully*; but in other respects it is like an adjective modifying *he*. In the third sentence *surrounded* likewise seems to be part adjective and part verb.

Such words as *mending*, *having mended*, and *surrounded*, which combine the qualities of verbs and adjectives, are called **participles**.

It is important to understand that participles do not make assertions. The first example above does not *assert* that the fisherman is mending his nets, although that is *implied*. What is asserted of the fisherman is that he sat on the beach, and the participle *mending* merely shows what he is doing while there.

A participle is a form of the verb that is used partly as a verb and partly as an adjective.

A group of words such as *mending his nets* and *surrounded by his children*, consisting of a participle with an object or modifiers, is called a **participial phrase**.

NOTE. Participles should not be confused with descriptive adjectives having the same form. In the sentence "Mother sat with her *mending* basket at her side," *mending* is an adjective.

ORAL EXERCISE

In the following exercise each participle is printed in italics. Explain in what respects it is like an adjective and in what respects like a verb.

1. He hears his daughter's voice
Singing in the village choir.
2. *Having constructed* a fort hastily, the settlers awaited the attack of the Indians.
3. Truth *crushed* to earth shall rise again.
4. We came to a beautiful garden *overlooking* the lake.
5. The old Indian sat by his tent *gazing* at the spoils of the hunt.
6. Knowledge *planted* in youth giveth shade in old age.
7. The cavalry, *having ridden* all day, were glad to reach camp.
8. The boats *sailing* away in the distance belong to the Gloucester fishing fleets.
9. The early settlers lived in houses *built* of rough logs.
10. William of Normandy, *conquering* and *compelling* as he went, marched to London.
11. The songs *sung* in childhood are never forgotten.
12. The horse, *struggling* valiantly, reached the further shore.
13. The boat, *torn* from its moorings, drifted to sea.
14. I was awakened by the birds *singing* their morning songs.

Position of the Participle

Although a participle expresses action or being and is, in this respect, like a verb, its chief use in a sentence is to describe or modify a noun or a pronoun.

It is, therefore, most important to place a participle as near as possible to the noun or pronoun that it modifies.

Study the following sentence :

I can see waving fields of grain, the clustered houses of a little village, and the distant smoke of an engine, sitting quietly on my piazza.

Is the engine sitting quietly on the piazza? or the waving fields of grain? or the little village? Who really is sitting on the piazza? What does the participle *sitting* modify? Notice how much clearer the meaning of the sentence is when *sitting* is placed near the pronoun *I* which it modifies.

Sitting on my piazza, I can see waving fields of grain, the clustered houses of a little village, and the distant smoke of an engine.

ORAL AND WRITTEN EXERCISES

I. Rearrange the following sentences and advertisements so as to make it perfectly clear what word each italicized participle modifies:

1. We saw many varieties of wild flowers *going* through the woods.
2. The little maid passed by the house *singing* gayly.
3. The girls made a pretty picture with their white dresses and gay ribbons *standing* on the village green.
4. Lost! A black velvet bag by an old lady *valued* at ten dollars.
5. Found! A collie dog by a young man *wearing* a silver collar.
6. *Tattered* and *worn* by many battles they carefully preserved the old flag.
7. The ship could scarcely make the harbor severely *damaged* by gales.

II. Combine the following assertions and participial phrases, being sure that in each case the participial phrase is so placed that the meaning will be clear. Write the sentences thus formed, separating the participial phrase from the rest of the sentence by a comma when it introduces

the sentence or when it is parenthetical in nature. For example :

Drifting idly with the stream, we finally reached the sheltered cove.

The airplane, sailing swiftly and gracefully as a bird, made for the open sea.

1. The spider was an inspiration to Robert Bruce (spinning his web).

2. I saw a house gayly decorated (going down street on the Fourth of July).

3. I was afraid of the elephant (being small and delicate).

4. Rain struck terror to the hearts of the gay crowd (beating down suddenly without warning).

5. The page served the king (arrayed in velvet suit and feathered cap).

6. The tortoise passed the hare (toiling slowly but surely on).

7. I saw a man running breathless down the street (sitting by the window).

Correct Use of the Participle

As an important use of the participle is to modify a noun or a pronoun, it is absolutely necessary that in every sentence in which a participle is used there should be a noun or a pronoun for the participle to modify.

In the sentence below :

Looking out of the window the fire was plainly visible, you will see that there is no noun or pronoun which *looking* modifies. The window was not looking, neither was the

fire. To make the meaning clear, the sentence should be rewritten, stating who was looking.

Looking out of the window we saw the fire plainly.

A participle that has no noun or pronoun to modify is called a **loose participle**. "Loose" participles show loose and careless thinking and should never be used. On the contrary, you must be careful not only to express the noun or the pronoun that the participle modifies, but, as you were shown in the last lesson, you must place the participle so near this word that there can be no mistake as to the meaning.

WRITTEN EXERCISES

I. Each of the sentences below has a "loose" participle. Reconstruct these sentences so that the participle will have a noun or a pronoun to modify, and place the participle as near as possible to the word it modifies.

Example. Crossing the river this morning, the fog was very dense. Crossing the river this morning, I noticed that the fog was very dense.

In the first sentence above, the participle *crossing* has no noun or pronoun to modify. Who was crossing? Evidently *I* was. By restating the sentence we make this clear.

1. Passing down the street, a beautiful view came in sight.
2. Running as fast as possible, the burning house was reached.
3. Walking in the rain, my umbrella turned inside out.
4. Going to the seashore, the train was crowded.
5. Passing up the stairs, a grandfather's clock was seen.
6. Being very tired, beds were sought at once.

II. Express the two thoughts bracketed below in two ways:

(a) As a simple sentence with a participial phrase.

(b) As a complex sentence.

Example. (a) Going to school this morning, we saw a runaway horse.

(b) As we were going to school this morning, we saw a runaway horse.

1. { We met a parade.
We passed down the street.
2. { John went home early.
He found the house deserted.
3. { The soldier marched bravely forward.
He soon reached the enemy's lines.
4. { The fisherman pulled with all his might.
He finally reached the shore.
5. { The flag was raised.
The people sent up a rousing cheer.
6. { The lessons were finished.
School was dismissed.
7. { The leaves fell from the trees.
The ground was covered with a rustling, brown carpet.

General Review and Drill Exercises

1. Agreement of the Verb with its Subject.

Supply the correct form of the verb in the sentences below and explain the reason for your choice:

1. Mary and I (like, likes) to take long walks.
2. Neither Helen nor John (like, likes) to take long walks.
3. Both he and his brother (hope, hopes) to be there.

4. John, together with several of his friends, (hope, hopes) to be there.
5. Either he or she (intend, intends) to go.
6. Everybody (expect, expects) the work to be finished.
7. All the people (expect, expects) the work to be finished.
8. The choir of men and boys (sing, sings) beautifully.
9. Neither Tom nor his brother (is, are) going to play football this year.
10. Either of the books you mention (is, are) interesting.
11. The audience (was, were) moved to tears.

2. A Game. The Correct Use of Tenses.

Make a class list of troublesome irregular verbs, letting each pupil contribute those verbs that he or she finds most troublesome. Write this list on the board, using only the present tense.

Divide the class into two teams. Let the first pupil on team 1 make a sentence using the past tense of the first verb on the list. Let the pupil opposite make a sentence using the present perfect tense (with *have* or *has*) of the same verb.

Let the second pupil on team 1 give a sentence using the past tense of the second verb. Let this be "capped" by the second pupil on team 2 with a sentence containing the present perfect tense.

Continue in this manner. When a pupil hesitates, or gives an incorrect form, he must take his seat. The team having the largest number of pupils left standing wins.

3. Correct Use of Past and Past Perfect Tenses.

Select the correct form of the verb in the sentences below. In each case explain whether you are using the past or a past perfect tense and why.

1. The old man had (seen, saw) many strange sights and had (did, done) many brave deeds in his youth.

2. The caravan has (come, came) a long way. It (came, come) from Timbuctoo.

3. See how far John has (threw, thrown) the ball! He never in his life (threw, thrown) better than that.

4. The messenger (rode, ridden) into the town. He had (rode, ridden) all night and was almost exhausted.

5. The boy (sprung, sprang) on the diving board, but before he had (sprang, sprung) off, his foot slipped and he fell.

6. The careless girl had (broke, broken) the pitcher. Indeed she (broke, broken) almost everything she touched.

7. I had (chose, chosen) a very pretty gift for my mother. My sister, not knowing this, (chose, chosen) the same thing.

8. I had (eaten, ate) my lunch long before my brother came home, so he (eaten, ate) his alone.

4. *Shall and Will.*

I. Use either *shall* or *will* in the following sentences to denote the simple future. If you are in doubt at any point, review pages 342-346.

1. I —— go to the parade to-morrow; —— you go, too?

2. My mother —— go with me.

3. We —— start early.

4. —— your sister go with you?

5. —— you go down Main Street?

6. —— John join you?

7. —— you go home to lunch?

8. —— I see you in the afternoon?

9. I —— gladly stop for you if you —— go to the park with me.

10. —— we plan to take our supper with us?

II. Use either *shall* or *will* in the following sentences to denote determination.

1. I —— master this horse.
2. He —— obey me.
3. If I train him through kindness, —— I succeed?
4. No person —— walk on the grass. If any one attempts to do so, he —— be arrested by the park police.
5. I —— speak the truth, the whole truth, and nothing but the truth.
6. The witness —— speak the truth, the whole truth, and nothing but the truth.

5. *Can* and *May*.

Supply *can* or *may* in the following sentences. Whenever you are in doubt which word to use, refer to page 347.

1. —— a boy as small as John carry such a heavy load?
2. If he ——, —— he take it home?
3. Mary —— play on the violin.
4. —— she play for us at recess?
5. —— I try to write on the typewriter? I am sure I —— do so without hurting the machine.
6. You —— try to write, though I hardly think you —— do much writing until you learn how to find the letters on the keyboard.
7. The train —— come at any minute. You —— buy a ticket before you start if you hurry.

6. Participles.

I. Make good sentences of your own, using the following participial phrases to modify nouns. Be sure to place the participle in such a position that the meaning will be clear.

passing down the street
calling loudly for help
smiling broadly
playing ball

wearing a suit of khaki
carrying a heavy load
facing the excited crowd
studying diligently

II. Change the participial phrases in the following sentences to subordinate clauses. What kind of sentences result from this change?

1. Coming to school, I was caught in a thunder shower.
2. Having passed his examinations, the boy was excused from the class work.
3. Having finished the book, the boy returned it to the library.
4. Sliding on the ice the other day, I lost my balance.
5. Hearing the report of the Hessians' Christmas revel, Washington decided to attack them by night.
6. At last arriving at home, the weary traveler was met by his waiting family.

III. Change the subordinate clauses in the following sentences to participial phrases. What kind of sentences result from this change?

1. When I arrived late, I found all the seats taken.
2. After I had done all my chores, I had an hour all to myself.
3. On the street I saw a poor old man who was hobbling along.
4. While I was searching for the lost coin, I used my pocket flash light.
5. When the policeman saw how excited the crowd was, he ordered them off the main street.
6. When the soldier reached the little rill by the wayside, he stopped and rested.
7. The banner that is floating over the building is a service flag.

CHAPTER SIX

LETTERS OF THE BUSINESS WORLD

You have already had a good deal of practice in writing friendly letters. Many of the rules and suggestions given in that connection apply as well to business letters; but there is one important respect in which the two differ. The friendly letter, even though it may be written to convey some special message, may touch upon many topics besides the special one for which it is written. The business letter, on the other hand, must confine itself strictly to the matter under consideration and must be clear and brief in style.

A greater amount of business is transacted by correspondence than any one outside of the business world realizes. If you could see the number of letters a big business house receives and answers daily, you would appreciate the necessity of having all communications addressed to such a house, as well as those written by them, *clear, brief, and to the point.*

In addition to being clear and brief, a good business letter must be courteous. For a time there was a tendency to make the business letter so extremely short that rules of grammar and ideas of courtesy were alike flung aside, and the average business communication read like a telegram. More recently, however, the best firms, recognizing that courtesy and good form more than pay for the time they

take, have set the example of making a business letter as smooth and courteous as a social note.

Remember that a good business letter, like a good friendly letter, is a real composition, well planned and well expressed.

Form of the Business Letter

A business letter should be written on smooth, white, unruled paper usually about eight and a half by eleven inches. For convenience in copying and filing, only one side of the paper should be used.

Heading. The heading of a business letter contains the same items as does the heading of a friendly letter. (See page 86.) The order, arrangement, and punctuation of these items is also the same except that, the page being larger, the heading is dropped lower. In a business letter of ordinary length, a margin of from two to two and a half inches is left at the top.

Inside Address. In addition to the address of the writer given in the heading, a business letter should also contain the name and the address of the person or the firm to whom the letter is written. This is called the **inside address**. When you consider that a stenographer often writes from fifty to a hundred letters a day, and that even the most careful person is liable, when handling such numbers, to inclose a letter in the wrong envelope, you will see why it is important to have this inside address.

An individual title, "Miss," "Mr.," "Mrs.," "Dr.," etc., is used in addressing a single person. The title "Messrs." is used in addressing several persons under a firm title; such as, "Messrs. Fiske and Taylor"; but not in addressing

a company under a corporation title; as, "General Utility Company."

The inside address is placed about an inch below the heading and an inch from the left-hand edge of the paper. This left-hand inch margin should be strictly kept along the whole length of the paper.

NOTE. The inside address is sometimes included also in friendly letters, either above the salutation or below the signature in the lower left-hand corner.

Salutation. When a business letter is addressed to one person, the salutation is usually "Dear Sir," "My dear Sir," "Dear Madam," or "My dear Madam," the title "Madam" referring both to married and to unmarried women. If the correspondents are acquainted, a less formal salutation may be used; as, "My dear Mr. Brown," "My dear Mrs. Brown." A company or firm is addressed "Gentlemen," or "Dear Sirs."

The salutation is placed a space or two below the inside address and close to the margin line. It is usually followed by a colon.

Body of the Letter. The body of the business letter is arranged with reference to the salutation, exactly as is the body of the friendly letter.

Complimentary Close. The complimentary close of a business letter is naturally more formal than that of a friendly letter. The following are most often used: "Yours truly," "Yours very truly," "Very truly yours," and "Respectfully yours." The complimentary close is followed by a comma.

Signature. The signature of a business letter should be

clear and full. "John R. Rowland" is much better than "J. R. Rowland." A woman should always sign her own name. If she is married and wishes to be addressed by her husband's name, she should write this below and to the left of her own name; as,

(Mrs. James R. White)

Very truly yours,
Mary G. White

If she wishes to be addressed by her own name, she places her title "Mrs." in parenthesis before her name.

When a letter is written for a firm or a company, the company name is first signed, and under this is placed the signature of the writer. Below this again is placed the name of the office which the writer holds in the company:

Yours very truly,
Old Dominion Trust Co.
James T. Wadsworth
President

The form of the business letter is further shown below:

468 West 125 Street
New York, N. Y.
Jan. 24, 1920

The T. B. Gloucester Company
250 Devonshire Street
Boston, Mass.

Gentlemen:

.....
.....
.....
.....

Very truly yours,
(Miss) Helen Brown

How to Fold and Address the Letter. Bring the bottom of the sheet to within one half inch of the top. The half-inch single space gives the receiver something to take hold of when opening the letter. Crease carefully. Fold the right-hand edge to the left two and one half inches, and the left-hand edge to the right two and one half inches. Place the letter in the envelope, keeping the loose flap toward the top, in order that it may not catch on the envelope when the letter is slipped in. The unbroken surface of the sheet should be against the face of the envelope on which the address is to be written.

The address on the envelope of a business letter is identical in form, punctuation, arrangement, and spacing with the address of a friendly letter.

As a business letter is generally important, the name and the address of the sender are usually engraved or printed in the upper left-hand corner of the envelope with the request that the post office return the letter to the sender if not delivered within a given number of days. On unmarked stationery it is well to write the return address in the same place.

WRITTEN EXERCISE

Write the heading, the inside address, the salutation, the complimentary close, and the signature for each of the following:

1. On June 30, 1920, Mrs. Ruth Jennings of 419 West 114 Street, New York, N. Y., writes to the Consolidated Gas Company, 1907 Amsterdam Avenue, New York, N. Y.

2. On November 6, 1920, William Worth of 480 Elm Street, Philadelphia, Pennsylvania, writes to the Standard Lumber Company, Second Avenue, Seattle, Washington.

3. On September 25, 1920, Mrs. John R. Scott (Alice E. Scott), 284 River Street, Milton, Mass., writes to Philip Manse and Company, Washington Street, Boston.

4. On August 16, 1920, Mrs. Jean Woolworth of 710 Stevens Street, Flint, Michigan, writes to Baird, Shaw, and Mullen, Chestnut Street, Philadelphia.

5. On October 28, 1920, John Wilson, General Manager of the National Coal Company, Thurmond, West Virginia, writes to the Model Furniture Company, Grand Rapids, Michigan.

Business Letters (*Continued*)

The Body of the Letter. The form of the business letter is very definite and should be followed exactly. In considering the body of the business letter, however, it is impossible to give models that may be so closely imitated. Each piece of business has an individuality of its own and therefore only this general rule can be given.

State your business so clearly that its meaning cannot be mistaken, so briefly that it makes no unnecessary tax upon the time or the patience of the receiver, and so courteously that it brings good will with it. Do not make brevity an excuse for slipshod English.

NOTE. There is not enough saving in time to excuse writing, for example, "Yours of the 13 ult. at hand" instead of "Your letter of May 13 has been duly received" or "Inclosed find" instead of "Inclosed you will find," etc.

The letters on page 367 have the three elements necessary to good business letters — clearness, brevity, and courtesy.

Rockland School
Edgewood, N. J.
January 14, 1920

The John Lane Company
Salem, Mass.

Dear Sirs:

Kindly submit to us several colored designs for a school pin in blue and white enamel, together with the price of each pin.

Please let us know also whether any reduction is made when a dozen or more pins are ordered.

Yours truly,
Ethel Wheeler
Sec. Civic League

THE JOHN LANE COMPANY
SALEM, MASS.

January 16, 1920

Miss Ethel Wheeler
Secretary Civic League
The Rockland School
Edgewood, N. J

Dear Miss Wheeler:

We are sending, under separate cover, our marked catalogue showing designs for school and club pins and giving prices thereof.

When a dozen or more pins of any one design are ordered, a discount of ten per cent is made from the list price.

As the pins have to be made after the order is received, it usually takes from ten days to two weeks for delivery.

We hope that you will find something you like among the cuts submitted.

Yours truly,
The John Lane Company
Per *A.C.F.*

"*Per S. C. F.*" at the close of the letter on p. 367 means that it was dictated by an employee whose initials are *S. C. F.* This way of signing letters is usual in large firms where a number of persons handle the correspondence.

Rockland School
Edgewood, N. J.
January 20, 1920

The John Lane Company
Salem, Mass.

Dear Sirs:

Inclosed you will find my check for sixteen dollars and twenty cents (\$16.20) for 3 dozen club pins, style No. 485 (p. 20), price 50 cents each, less 10 %.

We wish the shield to be in Yale blue enamel and the letters C. L. to be in white.

Please deliver the order at the above address, as soon as possible.

Yours truly,
Ethel Wheeler
Sec. Civic League

Notice that the check inclosed is the most important part of the letter and is, therefore, mentioned first. Notice also that the amount is given both in words and in figures, and is a means of verifying the order and making it more accurate.

No. <u>572</u>	EDGEWOOD, N. J. <u>Jan. 20, 1920</u>
MERCHANTS NATIONAL BANK	
PAY TO THE ORDER OF	<u>The John Lane Company</u> \$ <u>16 ²⁰/₁₀₀</u>
<u>Sixteen and ²⁰/₁₀₀</u> DOLLARS	
<u>Ethel Wheeler</u>	

WRITTEN EXERCISES

I. With the models just studied as a guide, write a letter to the Daniel Low Company or to some other firm asking them about a pin for your school club. Do not copy Ethel Wheeler's letter. Remember that she is writing for her club and that you must write for yours. The needs and the tastes of your class may be entirely different from those of the class in The Rockland School.

II. Pretend that you have been working the puzzles published by the *New York Herald*, Herald Square, New York. Write a letter to the Editor of the Puzzle Column, inclosing your solutions.

III. Your class has decided to have a school pennant. Write to A. G. Spofford and Brothers, 520 Fifth Avenue, New York, N. Y., describing the design you wish and asking for prices on the required number. If you draw well, inclose a design. State clearly in your letter the size of pennant you want.

IV. Pretend that you have recently changed your address. Write to the postmaster, asking him to forward all mail to your new address.

V. Your dog has been lost. Write to the poundmaster, describing your pet and asking for information concerning him.

VI. Your class has collected a number of things as a Christmas offering for those less fortunate. Write to the Secretary of the Board of Charities in your city, asking for the name and the address of some family having children whom your offering will best help. Write a friendly letter to the children to accompany your gifts. Tell them how the articles you are sending were procured, and be sure to express your good wishes and the appropriate greeting of the season.

In writing these letters refer to the directions given for friendly letters on pages 85-89. Be careful that the heading, the salutation, and the conclusion are exactly correct.

Letters of Application

You have had practice in introducing a candidate for an office and in presenting the characteristics that in your mind make him or her fitted for the position. To sound the praises of another person is not difficult, but to tell of your own qualifications is a very different matter; yet it is often necessary for a person seeking a position to state plainly how well fitted he considers himself for the situation.

Employers generally prefer to have candidates apply for vacancies in writing. Such letters are called **letters of application**.

In a letter of application one must state one's qualifications without seeming conceited, and must ask for a thing without demanding it on the one hand or begging for it on the other. This is a rather delicate task, yet the writer of an application must accomplish it if he desires to make a good impression.

If an applicant is well fitted for a position, some one besides himself will gladly testify to the fact. This person should be given as a reference.

The candidate is judged by the general appearance of his or her letter, by the stationery used, by the handwriting, and by the form and arrangement on the page. These matters, therefore, are of the utmost importance.

There are certain rules that every one seeking a position should observe. One of these is that the applicant should never state that he will come for a certain salary unless he is answering an advertisement which requests him to make such a statement. It is the applicant's privilege to refuse a salary, but in most cases not to set one. Another is

that every letter of application should contain a stamp or a stamped and addressed envelope for a reply. This inclosure, however, need not be mentioned.

When an applicant is introduced by some personal friend of the employer, the letter of application is much less formal and impersonal.

Below are two types of letters of application, the first a formal one for a definite position, the second an informal inquiry for an opening that is not known to exist.

Read both letters carefully and see how they meet the requirements of a good letter of application :

240 Rainier Avenue
Everett, Washington
August 1, 1920

The Union Trust Company
Second Avenue
Seattle, Washington

Gentlemen :

I have just learned through a friend in Seattle that you are looking for a girl to assist in the Savings Department. I should like to be considered as an applicant for the position.

I was graduated in June from the Central Grammar High School of Everett, and can refer you to the Principal, Mr. Henry S. Rolf, for my general standing during the four years I spent there.

Miss Grace Melburn, teacher of mathematics and elementary bookkeeping, has kindly consented to write fully in regard to my work in her department.

If you will consent to see me personally, I shall be glad to call at the bank at any time convenient to you.

Yours very truly,
Alice E. Hardwick

264 Dearborn Street
Chicago, Ill.

September 1, 1920

Mr. Richard R. Heath

The Alameda Ranch

Box 200, San Antonio, Texas

Dear Mr. Heath:

My uncle, Dr. R. S. White of Austin, Texas, has suggested that there may possibly be work on your ranch for a boy of sixteen, and he has promised to write to you in my behalf.

I am afraid that my age and city address will lead you to suspect that I am a weak, delicate fellow who has had to give up school and seek health in the open. Fortunately, this is not the case. I am in perfect physical condition, and think of leaving home only because I have overstrained my eyes and the oculist advises a year off as far as books are concerned. This enforced holiday from school seems just the time to carry out a plan that every boy has at heart.

I don't believe I have a foolish idea of what life on a ranch means. My uncle has told me enough about it to make me realize that it is a serious business, with little of the Wild West Show dash about it. Nevertheless, I am anxious to try it for a year. Of course, at the beginning my services will be those of an inexperienced city boy whose only qualifications are a strong body and a very hearty good will.

Yours respectfully,

George W. Holbrook

WRITTEN EXERCISES

I. Write a good letter of application for one of the following positions:

- | | |
|----------------------------|-----------------------------|
| 1. Runner for a bank. | 3. Assistant in a tea room. |
| 2. Keeper of a news stand. | 4. Messenger boy. |

II. You are told that boys and girls often work their way through a boarding school or a summer camp. Write to some school or camp in which you are interested, asking whether there is an opening and stating your qualifications.

III. You hear that a wealthy woman of your town is anxious to have a young girl go with her family to the seashore to amuse and play with her two children of four and six. Write a letter of application for the position.

IV. One of the Great Lake passenger boats has advertised for a newsboy. Write, making formal application for the position.

V. Write to the manager of one of the following industries, asking if he will allow your class to visit his works :

- | | |
|---------------------|-------------------|
| 1. A paper mill. | 5. The navy yard. |
| 2. A woolen mill. | 6. A stock farm. |
| 3. A coal mine. | 7. A lumber camp. |
| 4. A glass factory. | 8. A sawmill. |

VI. Write a letter of application for a position in one of the above industries. Remember to apply for some definite position that you feel you have the ability and experience to fill.

VII. Write an informal letter of application for a possible opening in one of the following. Mention in each case a person who is supposed to have introduced you :

1. A chicken farm.
2. A vacation home for little children.
3. A boat club.
4. A settlement house.

Letters of Complaint

The rules given for the writing of business letters on page 366 were: be clear; be brief; be courteous. In most business correspondence all of these rules are regarded. There is one kind of letter, however, in which the writer is apt to forget the last-mentioned rule — be courteous — and that is in the letter of complaint.

Most persons have occasion to write now and then, calling the attention of a business house to some mistake — an order is incorrectly filled, an item never purchased appears on the bill, goods supposed to be of the best quality prove defective, an article promised for a certain occasion fails to arrive. Letters regarding matters of this kind are often written in the heat of annoyance, the attitude taken being that such a mistake would not occur if the firm had a proper regard for the rights and convenience of its customers.

This attitude is not only undignified and discourteous, but may be unjust as well. Every mistake made by a business house reflects discredit upon the methods of the house and is, consequently, a matter of greater regret to the firm than to the customer. The customer may, therefore, take it for granted that his interests are not being disregarded; that, on the other hand, the firm is doing all in its power to get and to hold his good will and his trade.

The only reasonable thing to do in case of a mistake, then, is to write a courteous note to the firm calling their attention to the matter and assuming that they will be quite ready to adjust it.

Read the letter below, noticing that, although the writer

expresses dissatisfaction, she does so in a courteous and dignified way.

195 Claremont Avenue

New York, N. Y.

September 18, 1919

John Scudder and Company

500 Fifth Avenue

New York, N. Y.

Dear Sirs :

I regret to say that the piece of georgette crêpe that you sent me is unsatisfactory.

If you will refer to my letter of Sept. 16, you will find that I ordered two and one half ($2\frac{1}{2}$) yards of navy blue crêpe of the same shade as a sample of serge that I inclosed. As the material that I received is light blue, it will not serve my purpose.

Please credit me with the value of this material, which I am returning, and send me instead the same amount of navy blue crêpe. If you should be out of the shade that I want, kindly let me know.

Very truly yours,

(Mrs.) Grace M. Atkins.

WRITTEN EXERCISES

Write the following letters :

I. To a magazine company, reporting that you have failed to receive the last two numbers of the magazine, though your subscription has not expired.

II. To a department store, complaining that a purchase which you intended for a friend's birthday gift failed to arrive in time.

III. To the gas company, calling their attention to the fact that they sent you a second bill for gas which you had paid for promptly upon the receipt of the first bill.

IV. To a furniture store, reporting that a piece of furniture purchased of them was broken in delivery.

V. To a book store, complaining that a book which you bought was incorrectly put together so that some pages were duplicated and others were missing.

Telegrams and Night Letters

In both business and social life it is often necessary to send a message so quickly that it must be telegraphed instead of being mailed. As telegraph companies charge by the word, it is important to make the telegram as brief as possible. Since a special rate is made for ten-word messages, most people try to express their business within this limit. (See the second model on page 377.)

Dates and figures, when necessary in the body of a telegram, should be written in words. If written in figures, each figure is regarded as a word and is charged for accordingly. No charge is made for either the receiver's or the sender's name and address.

The telegraph companies make special rates for what they call **night letters** or **night lettergrams**. These are telegrams sent at night, when the wires are not crowded, with the understanding that they are not to be delivered until morning. The charge for a fifty-word night letter is the same as for a ten-word telegram. (See the first model on page 377.)

Write the letter that you think George Holbrook wrote to his uncle after he had been on the ranch a week.

Refer again to the directions for friendly letters given on pages 85-89.

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MADRAY, PRESIDENT

CLASS OF SERVICE DESIRED

FAST DAY TELEGRAM	
NIGHT TELEGRAM	
NIGHT LETTERGRAM	X

THE SENDER MUST MARK AN X OPPOSITE THE CLASS OF SERVICE DESIRED. OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY TELEGRAM

TELEGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS MESSAGE SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK

RECEIVER'S NUMBER

CHECK

TIME FILED

Form 1

San Antonio Texas, Sept. 6, 1920
Mr George W. Holbrook
264 Dearborn Street
Chicago, Ill.

Your letter received, also one from your uncle. I need a boy at once on my ranch. I will pay you seven dollars a week and board. If this is satisfactory, wire me when to expect you.

Richard R. Heath

CLASS OF SERVICE DESIRED

Fast Day Message	X
Day Letter	
Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired. OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE.

WESTERN UNION



TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

Form 1209

Receiver's No.

Check

Time Filed

Chicago, Ill. Sept. 7, 1920
Mr. Richard R. Heath
The Alameda Ranch
San Antonio, Texas

Your offer satisfactory.
Will arrive 9 a. m. September tenth.

George W. Holbrook

WRITTEN EXERCISES

I. Pretend that you have been on a visit and are now on your way home. You have missed connections at a station where you were obliged to change trains. Telegraph your mother, explaining the matter and telling her when to expect you.

II. Your father is away on a trip and some member of your family is taken seriously ill. Telegraph, calling him home, but alarming him as little as possible.

III. At the last moment your father has decided to let you join a summer camp. Telegraph, asking if there is room for you and, if so, inquiring where you are to join the party.

IV. One of the companies to which you have applied writes offering you a position and asks you to telegraph your reply. Do so, stating salary and character of work offered. It is never sufficient to say "accept position." The following makes it clear what position you accept: "Accept position — newsboy on *Governor* — salary six dollars a week."

V. Write a night lettergram to a railroad company, asking them to reserve a berth for you for a certain date. State between what points you wish the berth, whether you want an upper or a lower berth, and upon what train you intend to go. Tell when you will call at the ticket office to pay for your accommodations.

VI. Change two of the telegrams above to night letters.

VII. Change the business letters, page 367, to night letters.

VIII. Write either a night letter or a telegram in answer to the letter of application, page 371.

Advertisements

1. In the *Wanted, For Rent, For Sale* columns of the newspapers, you will see advertisements that are almost

like night letters in their clearness and conciseness. This is the case because such advertisements are paid for either by the word or by the space.

Notice the following :

TO LET — Eight-room cottage ; lovely view ; large piazza ; bath, hot and cold water ; price for season, \$700. Inquire S. A. Jones, Saunderstown, R. I.

SITUATION WANTED — Attendant, secretary, or managing housekeeper ; neat seamstress, references. M 171 Times.

2. Cut out some of these advertisements from a newspaper, bring them to the class and discuss them, noting how much is told in a few words.

WRITTEN EXERCISES

I. Change the applications on pages 372 and 373 to advertisements, to be inserted in the *Wanted* column of a newspaper.

II. Write three items for the *For Rent* or *For Sale* column.

III. Write three items for the *Found* column.

IV. A pet dog is lost. Write an advertisement concerning him for the *Lost* column.

You will often see advertisements that are evidently written without any thought of saving space. Their object is to catch and hold the reader's attention and to convince him that the thing advertised is exactly what he wants.

Cut from magazines or newspapers, or copy from sign-boards or street-car placards, advertisements of this kind that seem to you particularly good. Read them aloud in class, and let the other pupils help you to decide by what means the advertising agent catches the attention, how he holds it, and in what way he draws customers.

WRITTEN EXERCISES

I. Read the following advertisements. The first was written for a candy sale held at a school for the benefit of a neighboring day nursery ; the second, for a school play.

1. *Candy Sale*

Candy! Candy! Good and sweet!
The best you've ever had to eat!
Try it! Taste it! Just one lick!
Then you'll buy it mighty quick.

2. *! The Chance of a Lifetime !*

Did you ever expect to meet Tom Sawyer — the famous Tom Sawyer in flesh and blood? Well, here's your chance! He's coming to the Parker School with his whitewash brush on Friday, April 18, at 4 o'clock. Sam and Jim and all the rest will be there too.

! Only 10¢ to see them all !
! Don't Miss It !

II. Write advertisements, either in the style of one of the above or in any other way that seems to you most attractive, for each of the following:

1. A sale of homemade candy.
2. A fair for some charitable purpose.
3. A school play or other entertainment.
4. Something widely advertised in your town. Try to make your advertisement of this article more attractive than any of those you have seen.

5. An excursion to Washington at special rates. Make this a competitive exercise, each one trying to make his advertisement the most interesting. Illustrate your work and print it in fancy lettering. Write it in rime, or do anything else that occurs to you to make it as attractive as possible. When the advertisements are all finished, put them up in the front of the room and decide by vote which are the best ones.

Accurate Use of Words

After your many exercises in expressing thought in a variety of ways and your frequent reference to the dictionary to learn new words, you may think that you now have enough words to express your meaning, and that, therefore, there is no further need of adding to your vocabulary. Notice your own speech and that of your companions for a day or two, with this thought in mind, and you will be surprised to find to what extent a single word is made to do duty. In commenting upon a speech that you have heard, you say only that it was *fine*, and in describing a play that you have seen you again say it was *fine*. The speech may have been *humorous* and the play *tragic*, but you give no intimation of this. You use the same word to characterize two things widely different in meaning.

You will never really have command of your thoughts, nor will you be able to communicate them accurately to others, until you have a vocabulary sufficiently large to enable you to use the *fitting* word, the word that best expresses the exact meaning you have in mind. Lincoln says of himself that the search for the right word was a passion with him throughout his life. It is undoubtedly due to this passion that his letter to Mrs. Bixby (page 85)

is such a masterpiece that it has been hung in one of the halls of Oxford University as a specimen of the purest and finest English ever written.

It is not only a personal satisfaction to possess a large stock of words and to know how to use each one accurately, but it is also a valuable asset in the business world.

ORAL AND WRITTEN EXERCISE

Turn back to the first lesson on description, page 114, and read again the two selections from Washington Irving on pages 9 and 299.

Make a list in your notebooks of at least ten good words used in these selections, words with which you are perfectly familiar but which you do not use yourself in either your spoken or your written language. Select two or three of these words and use them in your speech and in your writing as often as you can during the coming week. After you have used these word three or four times, they will no longer seem strange to you and will become part of your vocabulary.

Words to be Distinguished

You probably know that there are many words in our language, called **homonyms**, that are pronounced alike but spelled differently; for example, *to*, *too*, *two*; *pear*, *pair*; *due*, *dew*.

There are many other words that are not homonyms, which are pronounced so nearly alike that careless people often confuse their use.

ORAL AND WRITTEN EXERCISE

Show by means of oral and written sentences that you know how to use the following words accurately. You will probably need to consult your dictionary. Be careful of your pronunciation.

respectfully	whether	umpire	witch
respectively	weather	empire	which
accept	formerly	allusion	principle
except	formally	illusion	principal
proceed	stationary	council	prophesy
precede	stationery	counsel	prophecy

Review of Punctuation

Notice the use of the colon after words like *as follows* (p. 238, fourth line of exercise), and *the following* (p. 256, second line of first exercise).

The colon is used after words like as follows, introducing a formal statement or enumeration.

Explain the use of each mark of punctuation as employed in the following sentences. If necessary, see pages 448, 449.

1. We are not here to play, to dream, or to drift.
2. I come not, friends, to steal away your hearts.
3. The most commonly used punctuation marks are as follows: period, comma, semicolon, interrogation point, and exclamation point.
4. Lincoln said, "I have great respect for the semicolon; it is a mighty handy little fellow."
5. "Yes, let us lay our case before the good monk," agreed the brothers, "and abide by his decision."
6. How weak is the power of even the mightiest king!
7. Sir, I would rather be right than be President.

8. Thou art, in truth, a lamp unto my feet.
9. Does the road wind uphill all the way?
10. We mutually pledge to each other our lives, our fortunes, and our sacred honor.
11. It's a long road that has no turning.
12. On Feb. 15, 1898, the *Maine* was blown up.
13. The man is, I truly believe, as honest as he appears to be.
14. Before the fight began, he hoisted over the vessel a flag bearing the words, "Don't give up the ship."
15. The new moon hung in the sky, and the sun was low.
16. If you want knowledge, you must toil for it.

General Review

WRITTEN EXERCISES

I. Write a letter to some department store in your town, asking the firm to send you a certain amount of material like a sample you inclose. Direct them what to do in case they have no more goods like the sample, and make arrangements for the payment of your purchase.

II. Write a letter to the same store complaining that a certain article which you purchased is unsatisfactory. Tell what the article is and in what respect it is defective.

III. Write a business letter to the manager of a basketball or football team of some other school, proposing a match game.

IV. Write a friendly letter to the principal of your school, telling him that you want to work during the summer vacation and asking to be allowed to give his name as reference. Be sure to state definitely what position you hope to get.

V. Write a letter, applying for the position referred to above, giving as reference your teacher's name.

VI. Write either a telegram or a night letter to be sent from camp to your mother, asking for one or more articles that you need very much.

CHAPTER SEVEN

HOW TO USE MODIFIERS

In your English work thus far you have studied various kinds of modifiers, and you have had a good deal of practice in using the different kinds. Notice the italicized modifiers in the sentences below :

1. A *log* cabin stood in the clearing. (Adjective)
2. A cabin *of logs* stood in the clearing. (Adjectival phrase)
3. A cabin *that was made of logs* stood in the clearing. (Adjectival clause)
4. The man turned *hastily* aside. (Adverb)
5. The man turned aside *in haste*. (Adverbial phrase)
6. The man turned aside *as though he was in a hurry*. (Adverbial clause)

As you see, the first three sentences express exactly the same thoughts, though in the first the modifier is an adjective, in the second, an adjectival phrase, and in the third, an adjectival clause.

In the last three sentences the modifiers are, first an adverb, second an adverbial phrase, third an adverbial clause; yet here, too, all three sentences express exactly the same thought.

In other words, you may gain variety in the expression of a thought by varying the kind of modifier. The ques-

tion then comes up — when should you use the adjective or the adverb as a modifier, when the clause, and when the phrase? In this matter, as in most others that concern the arrangement of words in a sentence, you must be guided by both sound and sense. It is very good practice to express the thought you have in mind in the different ways suggested, first with an adjective or adverb as modifier, then with an adjectival phrase or clause as modifier. You can then decide which form you prefer.

ORAL EXERCISE

Decide which sentence in each of the following groups is the smoothest or the most forceful :

1. Tubal Cain was a *mighty* man.
 Tubal Cain was a man *of might*.
 Tubal Cain was a man *who was very strong*.
2. The travelers started up the mountain *early*.
 The travelers started up the mountain *at daybreak*.
 The travelers started up the mountain *when the sun rose*.
3. A *nation's* hope lies in her sons and daughters.
 The hope *of a nation* lies in her sons and daughters.
 The hope *which a nation has* lies in her sons and daughters.
4. The *clanging* fire bell awakened all the people.
 The fire bell *with its clanging* awakened all the people.
 The fire bell *which clanged loudly* awakened all the people.
5. The children were *homeless* and *hungry*.
 The children were *without shelter* and *without food*.
6. The soldier advanced *fearlessly*.
 The soldier advanced *without fear*.
 The soldier advanced *as though he did not know the meaning of fear*.

7. The sky was *starless*.
The sky was *without even a glimmer of light*.
8. The man spoke *harshly* to the little child.
The man spoke to the child *in a harsh voice*.
The man spoke to the child in a voice *that was harsh*.
9. Pandora raised the lid of the box *carefully*.
Pandora raised the lid of the box *with great care*.
10. Theodore Roosevelt was a man *of high ideals*.
Theodore Roosevelt was a man *who had high ideals*.

What We Need to Know about Adjectives — Comparison

Below is a rime taken from the old fairy tale, "Snow-white." Notice the three forms of the adjective *fair*.

"Queen, that thou art *fair* 'tis true,
But Snow-white is *fairer* far than you.
I, mirror, mirror, on the wall,
Declare her the *fairest* one of all."

Fair, *fairer*, and *fairest* all denote the same quality ; but they express that quality in different degrees. *Fair* simply describes a quality that the queen possesses. *Fairer* shows that Snow-white's fairness has been compared with the queen's and that Snow-white has a **greater degree** of fairness. *Fairest* shows that Snow-white's fairness has been compared with that of many other people, and that she has the **greatest degree** of fairness.

When an adjective describes a quality without comparing it with any other, the **simple form** of the adjective is used. This is sometimes called the **positive degree**.

The queen is *fair*.
The Nile is a *long* river.

When a thing is compared with one other and is found to possess the quality described by the adjective to a greater degree than this other, the form of the adjective used is said to be the **comparative degree**.

Snow-white is *fairer* than the queen.
The Amazon is *longer* than the Nile.

When a thing is compared with two or more others and is found to possess the quality described by the adjective in the greatest degree, the form of the adjective used is said to be the **superlative degree**.

Snow-white is the *fairest* of them all.
The Mississippi-Missouri is the *longest* river in the world.

<i>Positive Degree</i>	<i>Comparative Degree</i>	<i>Superlative Degree</i>
fair	fairer	fairest
long	longer	longest
warm	warmer	warmest

The change in the form of the adjective to show the different degrees of a quality or a quantity is called the **comparison** of the adjective.

What letters are added to the simple adjectives above to form the comparative degree? to form the superlative degree? Most adjectives form the comparative degree by adding *er* to the simple form, and the superlative degree by adding *est* to the simple form.

When the simple form of the adjective ends in *e*, the comparative degree is formed by adding only *r* and the superlative degree by adding *st*.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
pure	pur ^{er}	pure st
large	larg ^{er}	larg ^{est}

When the positive form ends in *y*, the *y* is changed to *i* before adding *er* and *est*.

lovely	lovel ^{ier}	lovel ^{iest}
lazy	laz ^{ier}	laz ^{iest}

Adjectives of one syllable ending in a single consonant preceded by a single vowel double the final consonant before adding *er* and *est*.

thin	thin ^{ner}	thin ^{nest}
big	big ^{ger}	big ^{gest}

Some of the longer adjectives would sound awkward if *er* and *est* were added to the positive form: In such cases the adverb *more* is prefixed to form the comparative degree, and the adverb *most* to form the superlative.

beautiful	more beautiful	most beautiful
useful	more useful	most useful

Your sense of sound must guide you in deciding when to compare an adjective by adding *er* and *est* and when to prefix the adverbs *more* and *most*. For instance, you would find *beautifuler* and *beautifulest* unpleasant to the ear; therefore you would compare the adjective *beautiful* by prefixing the adverbs *more* and *most*.

Some adjectives may be compared by both methods. We may say either :

This kitten is *livelier* (or *more lively*) than the other one.

This kitten is the *liveliest* (or the *most lively*) of the lot.

Occasionally an adjective is compared for a less or smaller degree of a quality instead of for a greater. When this is the case, the adverb *less* is prefixed to the simple adjective to form the comparative degree and *least* to form the superlative degree.

My new book is *less interesting* than the old one.

It is the *least interesting* book I have read this summer.

ORAL EXERCISE

Decide which of the following adjectives should be compared by means of the endings *er* and *est*, and which by prefixing the adverbs *more* and *most*. Be careful to avoid comparisons that are awkward in sound.

happy	brave	sweet	wise	careless
honest	pretty	careful	fragrant	famous
earnest	pleasant	sharp	strange	wonderful

Irregular Comparison. Some adjectives are compared irregularly. There is no rule for these. The only way to learn to use such forms correctly is to study and practice them until you are familiar with them.

The table given below may be used for reference :

IRREGULAR COMPARISONS

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
bad, evil, ill	worse	worst
good, well	better	best
little	less	least
much, many	more	most
far	farther, further	farthest, furthest

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
near	nearer	nearest, next
late	later, latter	latest, last
old	older, elder	oldest, eldest

NOTE. *Farther* and *further* (both as adjectives and as adverbs) are often used without distinction; but in modern usage *farther* is more commonly used to express *distance*, and *further* to express something additional.

My home is far; yours, *farther* still.

Further aid was denied.

ORAL AND WRITTEN EXERCISES

I. Write good sentences in each of which you use one of the following adjectives.

Remember to use the comparative degree when you compare an object with *one* other, and the superlative degree when you compare it with *two or more* others.

calmer	hottest
more industrious	more civilized
gentler	most comfortable
most courteous	best
larger	older

II. In the following sentences, decide whether the comparative or the superlative degree of the adjective in parenthesis should be used. Supply the correct form, giving your reason.

1. Which is (*high*), Mount Logan, Mount McKinley, or Mount Whitney?

2. The wood of both the walnut and the oak is very hard. I do not know which is (*hard*).

3. I cannot decide which is (*interesting*), "Treasure Island" or "Kidnapped."

4. We went by one path and returned by the other. It would be hard to say which was (*rough*).

5. Which is (*large*), New York or London?

6. Which planet is (*near*) the earth?

7. Is Venus or Jupiter (*near*)?

8. My brother and I are in the same class. He is the (*bright*) but I study (*hard*), so we manage to keep together.

The Troublesome Adjectives *This* and *That*

The adjectives that you have just studied changed their forms to show the comparative and the superlative degrees. The two adjectives *this* and *that* change their forms, not to show a difference in degree but to denote a difference in number.

This, which is used to point out one person, place, or thing near at hand, is in the **singular number**.

These, which is used to point out more than one person, place, or thing near at hand, is the **plural number** of *this*.

That, which is used to point out one person, place, or thing farther away, is in the **singular number**.

Those, which is used to point out more than one person, place, or thing farther away, is the **plural number** of *that*.

Singular

I like this kind of candy.

I like that kind of cake.

Plural

I like these kinds of candy.

I like those kinds of cake.

Never use the plural forms *these* and *those* to modify the singular nouns *kind* and *sort*. Say *this kind* or *these kinds*; *that sort* or *those sorts*.

Not only do some people often use the plural forms of the adjectives *this* and *that* when they should use the singular, but they sometimes say :

“This here” house is his home.

“That there” man is my father.

Remember that *this* means the one here, or near at hand ; so it is unnecessary and incorrect to add the adverb *here* in sentences like the above.

Remember that *that* means the one over there, or farther away ; so it is unnecessary and incorrect to add the adverb *there* in sentences like the above.

Still another mistake that is frequently made is the use of the pronoun *them* in place of the adjectives *these* and *those*.

RIGHT

Those boys are always in trouble.

Where did you buy *those* oranges?

WRONG

“Them” boys are always in trouble.

Where did you buy “them” oranges?

ORAL EXERCISE

Read the following sentences aloud, filling the blanks with *this*, *that*, *these*, or *those* :

1. I selected — kind of pencil (near at hand) ; she selected — kind. (farther away)
2. Is — sort of marmalade expensive? (near at hand)
3. Which of — sorts of grapes is the sweetest? (farther away)
4. Please give me a pound of — kinds of candies mixed. (near at hand)

5. — kind of problems (near at hand) is more puzzling than — kind. (farther away)

6. I do not find — kinds of books (farther away) as interesting as — kinds. (near at hand)

7. — sort of fruit (near at hand) is rare in the North, and — sorts (farther away) are never grown here at all.

NOTE. For the correct use of possessive adjectives review page 195.

The Use of the Article

1. As you have already learned, the adjectives *a*, *an*, and *the* that are so commonly used are called **articles**. *A* and *an* are different forms of the same word and mean *one*.

A flag means *one* flag. *An* apple means *one* apple.

A is used before a word beginning with a consonant sound: *a* book, *a* good man.

An is used before words beginning with a vowel sound: *an* elephant, *an* easy lesson.

What is the difference in meaning of the two sentences:

1. I saw a red, white, and blue flag.

2. I saw a red, a white, and a blue flag.

When we wish to show that nouns or adjectives are to be taken separately, we place an article before each. As there is only one article used in the first sentence, only one flag is referred to. As three articles are used in the second sentence, it is evident that three different flags are referred to. If you say, "We elected a secretary and treasurer," you give the impression that you elected *one* person who performs the work of secretary and treasurer. If you elected two people, one for each office, you should say, "We elected a secretary and a treasurer."

ORAL EXERCISE

Decide whether or not the following sentences need the articles in parenthesis :

1. The wind and (the) sun once had a quarrel.
2. The Nile, (the) Amazon, and (the) Mississippi are all great rivers.
3. It was (a) warm, (a) bright, and (a) sunny day.
4. The kitten and (the) baby were on the floor together.
5. Washington was a soldier and (a) statesman.
6. I am the secretary and (the) treasurer of our club.
7. A red and (a) yellow leaf fluttered down from the tree.
8. A man and (a) boy hurried along the street.
9. The engine and (the) hose cart came dashing up.
10. I ate an orange and (an) apple.

Written Composition — Description

You scarcely ever write a letter or talk to a friend without having occasion to describe something or some one to him. You describe a new acquaintance that you have made, or some place that you have seen, or something that you are interested in. Your study of modifiers should help you greatly in making your descriptions lifelike and interesting.

Some descriptions are full of detail, one thing after another being mentioned until gradually a complete image is built up. Others touch only upon the striking features, making one see the thing in a flash rather than by the slower process spoken of above. In these especially, the choice of the modifiers is of the greatest importance. Read the three following descriptions carefully. To which of the two kinds referred to above do they belong?

KIT

Kit was a *shock-headed, awkward, shambling* lad, with a *turned-up* nose and certainly the *most comical* expression of face I ever saw.

CHARLES DICKENS

TODDLES AND PODDLES

Toddles was the pet name of the boy; Poddles of the girl. At their little unsteady pace they came across the floor, hand in hand, as if they were traversing an extremely difficult road intersected by brooks. And when Betty said, "Go to your seats, Toddles and Poddles," they returned hand in hand across the country, seemingly to find the brooks rather swollen by late rains.

CHARLES DICKENS

THE RACE FOR FREEDOM

Out through the crack in the wall of mountains where the sea runs in to meet the waters of Santiago Harbor and from behind the shield of Morro Castle, a great gray ship like a great gray rat stuck out her nose and peered about her and then struck boldly for the open sea. High before her she bore the gold and blood-red flag of Spain and, like a fugitive leaping from behind his prison walls, she raced for her freedom to give battle, to meet death.

RICHARD HARDING DAVIS: *The Derelict*¹

In the first paragraph Dickens describes a very ordinary boy. In the second, the same author tells how two little children who are just learning to walk crossed the floor. In the third, Richard Harding Davis describes a Spanish battleship leaving a harbor. These are all commonplace

¹ By permission of Charles Scribner's Sons.

things enough to tell about, and very few words are used in the telling.

Let us see why these descriptions are so interesting and why they give such clear pictures.

In the description of Kit, notice the author's choice of adjectives; *shock-headed* and *shambling* almost make pictures by themselves, and "the *most comical* expression of face I ever saw," gives a better idea of the boy's appearance than could be gained from any number of details in regard to his features. With just a few well-chosen adjectives Dickens shows us the most striking things about the boy — the things that impressed him and that he wants to impress upon us.

Find an adjective in the second description that is especially well used. In this description the picture is made clear not only by the particular words used, but also by the comparison. The children's unsteady walk across the floor is compared to a grown person's walk over an extremely rough country road. What is meant by saying they seemingly found "the brooks rather swollen by late rains"? Read the paragraph, omitting the comparisons. You will see at once that you get a far clearer picture with them than without them.

In the third selection both picture-making words and comparisons are used. Find several effective adjectives. Other words besides modifiers are well used in this description. Notice *crack* for *opening*, and *peered* for *looked*. Find two or three other good words of the same kind. What comparison does the author make? The great gray ship seems actually alive when it is compared to a great gray rat, peering about to find a way of escape

from death. Comparisons of this kind are used constantly in descriptions, and help greatly to make them vivid and lifelike.

ORAL AND WRITTEN EXERCISES

I. Using Kit as a model, describe in a very few words three or four of the following characters. Try to bring out, as Dickens does, the most striking thing about the person's appearance by the use of a few very well-chosen adjective modifiers. Use other picture-making words if you possibly can.

1. A grandfather seated by the fireplace smoking his evening pipe.
2. A well-dressed girl crossing a muddy street.
3. A baby stretching out its hand for a toy just beyond its reach.
4. A boy in his first football trousers.
5. A man who has had his hat blown off on a windy day.
6. A Chinese laundryman.
7. An organ grinder.
8. An Italian laborer eating his noon meal.
9. An old peddler.
10. Two people colliding on a rainy day.
11. A St. Bernard dog and a little terrier.
12. A traffic policeman.
13. A woman making a purchase at a bargain counter.

The following words may help you to describe the characters you select. If you do not know the meaning of any of them, consult your dictionary.

serene	conscious	shaking
calm	dignified	offering
grizzled	gust	hurrying
dainty	darted	clash
picking	shuffled	impudent
fashionably clad	aslant	inquisition
eager	sallow	undisturbed
chubby	bent	important
pride	worn	ruddy-faced
snub-nosed	pleading	clatter
freckled	stooped	suffering

II. Find the comparisons in the following sentences and explain each :

1. Hearty and hale is he, an oak that is covered with snowflakes.
2. Overhead the wild geese fly.
Like an arrow through the sky.
3. Silently out of the room then glided the glistening savage,
Bearing the serpent's sting and seeming himself like a serpent.
4. The ship was as idle as a painted ship upon a painted ocean.
5. Night's candles are burned out.
6. He is the black sheep of the family.
7. The little fellow looked as forlorn as a strayed goat.
8. His eyes were like flames of fire and his voice like the sound of many waters.
9. A little fat steamer rolled along like a sailor on shore.
10. He is a little chimney and heated hot in a minute.
11. Good books are friends who are always ready to talk to us.
12. Her eyes are mirrors reflecting all her thoughts.

III. Find a good comparison in some story that you have read either at home or at school, bring it to the class and read it aloud. After all these descriptions have been read, let the five or six which the class votes "best" be written on the board. Talk these best comparisons over, deciding why they are especially good. Try putting some comparison of your own in place of each one made by the author quoted, and see whether you can get one as good as your model.

IV. Use the following comparisons in sentences of your own; then rewrite the sentences without the comparisons, and decide which form you like better. Write good sentences. Do not say, "The bird flew straight as an arrow," but rather, "The mother bird heard the frightened cries of her little ones, and, straight as an arrow, she flew to comfort and protect them." The second sentence is better than the first because it gives some reason for the bird's flying straight as an arrow.

straight as an arrow
clear as crystal
light as down
hard as flint
cold as ice
like a deer

blue as the skies
white as snow
pure as a lily
fleet as the wind
sharp as a steel blade
like thunder

V. Write short descriptions of two or three of the following. Try to think of comparisons that will make your descriptions lifelike and vigorous. Try also to find effective, picture-making words. Let some of your sentences be in the natural order and others in the transposed order.

1. Scene in the engine house when the fire bell rings.
2. Scene at a country station when the train comes in.
3. Scene at a race as the starter gives the word, "Go!"
4. An old, broken-down horse.
5. A stray dog.
6. Meeting between a cat and a dog that are unfriendly.
7. A caged wild animal.
8. A lost child.
9. A veteran of the late war.

What We Need to Know about Adverbs — Comparison

Some adverbs, like the adjectives you recently studied, may be compared to show a difference in degree. Notice the sentences below :

The song sparrow sings *sweetly*; the thrush sings *more sweetly*; but the mocking bird sings *most sweetly* of all.

In the first clause the simple form of the adverb, *sweetly*, is used to tell how the song sparrow sings. In the second clause, the singing of one bird is compared with that of *one other*; therefore the comparative form of the adverb, *more sweetly*, is used. In the third clause, the singing of one bird is compared with that of *two* others; therefore the superlative form of the adverb, *most sweetly*, is used.

Most adverbs ending in *ly* are compared as *sweetly* is above; that is, they prefix *more* to the simple form to make the comparative degree, and *most* to make the superlative.

Some adverbs, which do not end in *ly*, form their comparative degree by adding *er*, and their superlative by adding *est* to the simple form.

My horse ran *fast*, the cowboy's went even *faster*, but the Indian's pony was the *fastest* on the plains.

A few adverbs are compared irregularly.

<i>Simple Form</i>	<i>Comparative Degree</i>	<i>Superlative Degree</i>
badly	worse	worst
well	better	best
little	less	least
much	more	most

WRITTEN EXERCISES

Fill the blanks in the following sentences with the proper form of the adverb in parenthesis :

1. John and Fred ran a race. Which ran — (fast) ?
2. Both girls write so well that it is hard to decide which writes the — (well).
3. Which do you admire — (much), Lee or Grant ?
4. Charles learns — (quickly), but William studies — (hard), so they take an equally high rank.
5. Which of the two do you like the — (well) ?
6. Though I hurt myself badly when I fell off my bicycle, John was hurt — (badly) in a motor accident.
7. Both girls speak loudly enough, but Marion enunciates — (little) distinctly than her sister.

Correct Use of Prepositions

Into, in. *Into* implies motion toward a place from outside to inside ; *in* implies presence within a place.

I came *into* the room and found there were already several persons *in* it.

Beside, besides. *Beside* means *by the side of*; *besides* means *in addition to*.

May I sit *beside* you?

Ten persons were present *besides* the speaker.

Between, among. *Between* is generally used when referring to *two* objects; *among*, to *more than two*.

He sat *between* father and me.

There should be no quarrels *among* friends.

At, to. *At* should be used after verbs implying *presence* *in*. After verbs implying *motion towards*, use *to*.

I was *at* church yesterday.

I went *to* church yesterday.

Do not say, "I was *to* church"; "I was *to* school."

At home, home. *At* should be used before *home* after verbs implying *presence in*. After verbs expressing *motion towards* use *home* as an adverb without a preposition.

I shall not be *at home* to-day.

I expect to arrive *home* to-morrow.

Never say, "I was *to* home all day."

Than, from. *Than* is a conjunction. It is usually used to join one clause to another when two things are being compared.

He is taller *than* I am.

She does better work *than* I do.

Than should never be used for the preposition *from*. You should say, "Your answer is *different from* mine," not, "Your answer is different *than* mine."

Off, of. Do not use these words together. *Off* means *away from*, so it is incorrect to say "off of." Say, "The fireman fell *off* the ladder," not, "The fireman fell off of the ladder."

In front of, back of. Do not use the expression "in back of." It is correct to say, "The lawn is *in front of* the house," but it is incorrect to say, "The orchard is in back of the house." No reason can be given for the fact that *in front of* is right and "in back of" is wrong, except that common usage among educated people makes one of these expressions good English and the other poor English.

ORAL AND WRITTEN EXERCISES

Supply the right word in each of the blanks below. When you are sure that the sentences are correct, repeat them aloud in concert and individually many times.

In — Into

1. The soldiers marched — the city.
2. The people were lined up — the street to see them.
3. The drafted men went — training camps.
4. When they reached the front they plunged — battle.

Beside — Besides

1. Sit — me. There is no one here — you whom I know.
2. Only one class — ours was invited.
3. The road runs — the river for several miles.
4. We sat — the fire and talked of many things — old times.

Between — Among

1. The prisoner walked — two guards.
2. There are no foreigners — us.

3. There are no secrets —— you and me.
4. Were you —— that crowd?

At — To

1. I shall go —— the picnic if it doesn't rain.
2. I was not —— school yesterday.
3. Were you —— the show last night?
4. No, none of us went —— the show.

At Home — Home

1. I shall not be —— this evening.
2. I shall go —— in a few minutes.
3. Were you —— when the fire broke out?
4. I left all my books —— to-day.

Than — From

1. Your opinion is different —— mine.
2. The principle of the balloon is different —— that of the airplane.
3. The customs of the Japanese are different —— ours.
4. Your way of doing the example is different —— mine.

Off — Of

1. The boy was thrown —— the horse.
2. The lifeguard dived —— the pier.
3. The workman fell —— the roof.
4. Do not jump —— a moving train.

In front of — Back of

1. On some farms the barn is built —— the house, thus cutting off the view. The barn should be —— the house.
2. A line of automobiles headed the procession. —— these came a military band.

3. — the house is a beautiful lawn. — it is the vegetable garden.

4. The sitting room is in the front of the house. — it is the dining room.

What We Need to Know about Conjunctions

And, But, Or

Conjunctions are used in the following ways:

1. To connect words :

You or I must yield.

He *fought* and *bled* for his country.

The music was *soft* but *clear*.

2. To connect phrases :

They traveled *by boat* and *by rail*.

3. To connect subordinate clauses :

When the rain descended and *when the floods came*, the house fell.

4. To connect coördinate clauses :

Fear God and *keep his commandments*.

You see that the conjunctions *and*, *but*, and *or* are used to connect words, phrases, and clauses. Notice also that the parts connected are of the same order or rank. *You* and *I* are both subjects, *fought* and *bled* are both verbs, *soft* and *clear* are both adjectives.

Both the phrases *by boat* and *by rail* modify the verb *traveled*; both the clauses in the third example are subordinate; both in the fourth example are principal clauses.

Conjunctions that connect words, phrases, or clauses of equal rank are called **coördinating conjunctions**. Clauses that are of equal rank are called **coördinate clauses**.

Coördinating conjunctions may connect two or more subordinate clauses, or two or more principal clauses; but a coördinating conjunction cannot connect a subordinate and a principal clause.

The coördinating conjunctions are *and*, *but*, *or*, and several conjunctions that are used in pairs; as, *either — or*; *neither — nor*; *both — and*; *not only — but also*.

Give me *either* liberty *or* death.

Not only boys *but also* girls are invited.

Learn these pairs of conjunctions so that you may instantly think of the second one whenever you hear the first mentioned:

either — or
neither — nor

both — and
not only — but also

Great care should be taken to use such conjunctions correctly. Each part should be placed immediately before the word it is intended to connect. It is incorrect to say “I neither think him honest nor truthful.” *Honest* and *truthful* are the words to be connected; therefore the conjunctions should be placed immediately in front of those words, giving the sentence, “I think him neither honest nor truthful.”

ORAL AND WRITTEN EXERCISES

I. In the following sentences the first conjunction is missing. Supply it, being sure to place it correctly.

1. I like and trust him.
2. We know the boy nor the girl.
3. They spent their vacation at the seashore or in the mountains.
4. The captain had the confidence and the respect of the soldiers.
5. I am sure that New York is the largest but also the wealthiest city in the Union.
6. I think him wise nor good.
7. I am going to visit relatives in Chicago but also in Milwaukee.
8. I will give up my trip for snow nor rain.

II. Write sentences of your own, using correctly the conjunctions *either — or*, *neither — nor*, *both — and*, *not only — but also*.

Subordinating Conjunctions

Name the subordinate and the principal clauses in the sentences below :

The streams are dry because there has been little rain.

We shall find wonders all about us if we keep our eyes open.

In the first sentence what word connects the subordinate clause with the principal clause? In the second sentence what word does this work? Since the words *because* and *if* are used to join subordinate clauses to principal clauses, they are called **subordinating conjunctions**.

Often the subordinate clause stands before the principal clause; as,

If we keep our eyes open, we shall find wonders all about us.

When this is the case, the conjunction is placed at the beginning of the sentence, instead of between the clauses that it connects.

Sometimes no comma is used to separate the clauses when the principal clause stands first, but a comma is generally used when the subordinate clause stands first.

I forgive you because you seem sorry.

Because you seem sorry, I forgive you.

Subordinating conjunctions are usually single words like *if*, *unless*, *although*, *as*, *because*, *since*, *for*, *that*, *lest*, *whether*, *than*; but sometimes the subordinate clause is introduced by compound conjunctions such as *as if*, *as though*, *so that*, *in order that*, *provided that*, *on condition that*.

He looks *as if* he were angry.

We study *in order that* we may learn.

A subordinating conjunction is a conjunction that connects a subordinate clause with a principal clause.

ORAL EXERCISES

I. Explain what the italicized subordinating conjunctions in the sentences below connect. Tell in each case which is the principal and which the subordinate clause.

1. *If* you work intelligently, you will succeed.
2. The traveler departed at sunrise *so that* he might reach his destination before night.

3. He looks *as if* he were ill.
4. *Since* you have finished your work, you may go.
5. Beware *lest* you fall.
6. *Unless* some accident overtakes him, the aviator will arrive here to-morrow.
7. I am taller *than* you are.
8. *As* you sow, you shall reap.
9. *When* industry goes out at the door, poverty comes in 'at the window.
10. *Because* he was so wise, Washington was chosen President of the new republic.

II. Tell whether the italicized conjunctions in the following sentences are coördinating or subordinating. Give the reason for your decision in each case.

1. All the rivers run into the sea *yet* the sea is not full.
2. Pain is no evil *unless* it conquers us.
3. Napoleon was *not only* a great general *but also* a shrewd diplomat.
4. *If* the blind lead the blind, both shall fall into the ditch.
5. Swiftly *and* silently the hours slip by.
6. We study geography *that* we may become intelligent about the world in which we live.
7. I forgive you *because* I love you.
8. Beware *lest* you lose the path.
9. Blessed are the peacemakers *for* they shall be called the children of God.
10. *Since* thou knowest not what a day may bring forth, waste not an hour.
11. Oh, it is excellent to have a giant's strength; *but* it is tyrannous to use it like a giant.
12. True hope is swift *and* flies with swallow's wings.

Position of the Subordinate Clause

You have already learned the following facts about complex sentences :

1. A complex sentence consists of a principal clause and one or more subordinate clauses.

2. The subordinate clause in a complex sentence may be joined to the principal clause in the following ways :

(a) By a **relative** or **interrogative pronoun** (*who, which, what, that, whoever*, etc.).

The book *that I am reading* is interesting. (Adjectival clause.)

I do not know *what* to do. (Substantive clause.)

NOTE. The possessive adjective *whose* is used in the same way ; as, "The man *whose* watch I found called to claim it."

(b) By a **subordinating conjunction** (*as, since, unless, before, if, although, that*).

If you want a thing well done, do it yourself. (Adverbial clause.)

That he is honest is certain. (Substantive clause.)

(c) By an **adverb** (*when, where, why, how*, etc.).

Please leave the book *where you found it*. (Adverbial clause.)

It is important that you learn to build or construct this kind of sentence as well as possible. In your earlier work on modifiers, you were warned to place adjectives, adverbs, and phrases as near as possible to the words they modify. The position of the clause is quite as important. Notice the confusion that arises in the sentence below because the subordinate clause is badly placed :

The clouds cast long shadows over the hills which were scudding across the sky.

Were the hills or were the clouds doing the scudding? What is the subordinate clause of the sentence? What word does the subordinate clause modify? Where, then, should the subordinate clause be placed?

ORAL AND WRITTEN EXERCISES

I. In some of the sentences below, the meaning is made absolutely absurd by the misplacement of the subordinate clause. In each case explain what is wrong, and remedy it by placing the clause as near as possible to the word it modifies. You will see that all the subordinate clauses in these sentences are introduced by relative pronouns. If you have any difficulty in deciding what word the clause modifies, find the antecedent of the relative. The antecedent of the relative is the word the clause modifies.

1. The child needs a teacher who cannot read.
2. The crown was placed on the king's head which was studded with jewels.
3. A little girl was found in the woods by a kind and wealthy old gentleman who was suffering from cold and hunger.
4. The United States bought Alaska from Russia which is situated in the northwestern corner of North America.
5. We get salt from the ocean which is useful in cooking.
6. The Amazon flows through South America which is one of the great rivers of the world.
7. The child skipped along beside her father who was a dainty little thing.
8. The man was taken to the hospital in an ambulance that was bitten by a dog.

9. A cow was recently lost by an old lady that had brass knobs on her horns.

10. The path was covered by slippery pine needles which we climbed.

11. A beautifully rolling country was spread out before my eyes which I had never seen before.

12. A column of smoke came from the spotless white yacht which was as black as night.

II. Join each of the following pairs of simple sentences by means of a relative pronoun or by the possessive adjective *whose* so as to form complex sentences. Be careful to place each subordinate clause as near the word it modifies as possible. Write the sentences thus formed and underline the subordinate clauses.

1. Thomas Jefferson was an intimate friend of Washington's. He wrote the Declaration of Independence.

2. The river is very dangerous. It is full of floating ice.

3. The water gently rocked the boat. It was clear as crystal.

4. The man was once a poor farmer boy. He is now a great poet.

5. We are citizens of a country. Its flag is honored in every port.

6. William Penn was a wise and just man. The Indians always respected him.

7. We reached the mountain top. From it we had a wonderful view.

8. Spare the birds. They cheer us by their songs.

9. The mountains were covered with pines. They were hard to climb.

10. The Swiss revere the name of William Tell. You have read of him.

III. Use the following subordinate clauses in complex sentences of your own, being sure to place each clause near the word or words it modifies :

1. who had fought bravely.
2. that tells of pirates and adventure.
3. which we saw yesterday.
4. who wishes to succeed.
5. that I told you of.
6. to whom the letter was addressed.
7. from whom it came.

Character Sketches

In the descriptions that you have written, your object was to make your hearers or readers see a picture at a glance. You therefore mentioned only the most striking characteristics of the person or thing that you were talking about.

Read the following description, noticing how it differs from the others :

SIR FRANCIS DRAKE

Who is that short, sturdy, plainly-dressed man, who stands with legs a little apart and hands behind his back, looking up with keen gray eyes into the face of each speaker? His cap is in his hands; so you can see the head of crisp brown hair and wrinkled forehead, as well as the high cheek bones, the short square face, the broad temples, the full lips which are yet as firm as granite. The whole figure and attitude are that of boundless determination, self-possession, energy, and when at last he speaks a few blunt words, all eyes are turned respectfully upon him — for his name is Francis Drake.

CHARLES KINGSLEY

Here the author does not attempt to give you a flash-light of the person he wishes to present. His aim is to give a clear, accurate idea of a certain famous man; therefore he mentions detail after detail, thus building up in your mind a distinct image of the person as he sees and knows him.

Notice the order of the details in the description. The author begins by speaking of the size, the dress, and the position of the person whom he is describing. This gives you a general notion of the man's appearance. He then adds a number of details, mentioning first those which one would naturally notice first, and next those which one would see only upon closer examination. What are these details? At last he mentions the impression that Drake makes upon others.

ORAL AND WRITTEN EXERCISES

I. Study the description of Sir Francis Drake very carefully. What particularly well-used modifiers do you find in it? Keeping the order of the details given above, and using the descriptive words that especially appeal to you, describe Drake in the past tense. This will make several changes necessary. Begin thus: "Francis Drake was a short, sturdy man who dressed plainly," etc.

II. Using the description of Drake as a model, write a character sketch of one of the following, giving (*a*) a general notion of the person, (*b*) the more striking features, (*c*) the less noticeable details, (*d*) the impression made by the person's character upon others.

1. Your father or your mother.
2. Your sister or your brother.

3. Your grandmother.
4. An aviator, a soldier, or a sailor, whom you know.
5. A neighbor.
6. A fireman, a blacksmith, or a carpenter.
7. The captain of a football team or a baseball player.
8. Your dog or some other pet.
9. Your favorite schoolmate.
10. George Washington.
11. Abraham Lincoln.

Study pictures of Washington and Lincoln, read descriptions of them, if possible, recall whatever you can concerning their appearance and character, and try to make your descriptions as vivid and lifelike as though you had really seen them.

For a good description of George Washington, read Lowell's "Under the Old Elm," Canto 5, stanza 3, beginning "Soldier and statesman"; or Brooks's "True Story of George Washington," or Seelye's "Story of Washington."

For a description of Lincoln, read Nicolay's "Boy's Life of Abraham Lincoln," or Andrews's "The Perfect Tribute," or Stoddard's poem, "Abraham Lincoln."

You may find some of the descriptive words suggested for the lesson on page 399 useful. Here are a few others that may also be of help, especially in character portrayal:

serious	stern	sincere	reliable	faithful
grave	daring	trustworthy	shrewd	fierce
patient	rugged	humorous	gentle	bright
sympathetic	energetic	courteous	jolly	impressive

General Review and Drill Exercises

1. Adjectives and Adverbs.

I. In the sentences below, supply the correct word. Before doing so, decide whether the word required should describe the subject or some other noun or pronoun in the sentence, or whether it should answer the question, "how?" "when?" "why?" or "to what extent?" In other words, decide whether an adjective or an adverb should be used.

1. The air is (real, really) cold this morning.
2. She sings (good, well). Her voice is clear and (good, well).
3. Some of the sick girl's friends came to see her (most, almost) every day.
4. (Most, almost) all her friends came to see her frequently.
5. Be (slow, slowly) but (sure, surely).
6. Speak (slow, slowly) but (sure, surely).

II. Write sentences, using the comparative degree of the following adjectives:

good	bad	much	near
far	little	many	late

2. *This, That, These, Those.*

- I. 1. Write the plural of the following adjectives: *this, that*.
2. Why is it incorrect to say "this here house" or "that there house"?
3. Why is it incorrect to say, "I like these kind of apples"?
4. Why is it incorrect to say, "I don't like those sort of cakes"?

5. Write sentences in which the correct forms of *this* and *that* are used to modify *kind*, *kinds*, *sort*, *sorts*.

II. Supply the correct form of *this*, *that*, *these*, and *those* in the following sentences. When you are sure you are right, repeat the sentences again and again.

1. I like — kinds of flowers. (near at hand)
2. — days were happy ones.
3. — books that I have in my hand I bought to-day;
— books on the table I bought last week.
4. I can barely see — distant stars.
5. I remember — beautiful June days that we spent in the country.
6. Isn't — sort of work puzzling?
7. Helen doesn't like knitting or sewing or any of — kind of tasks.

3. Correct Use of Prepositions.

Tell whether the prepositions and conjunctions in the following sentences are correctly or incorrectly used. Make changes when necessary, and prove in each case that you have decided rightly. Explain the punctuation.

1. When I went *into* the hall, I found that many people were already *in* their seats.
2. I'll not be *to* school to-morrow.
3. The cover of my book is a different color *from* yours.
4. Who is standing *beside* you?
5. My father and mother were not home last evening. (Is a preposition needed before *home* or not?)
6. We put up a tent *in back of* the house.
7. If the hunter hadn't had a tight hold, he would have fallen off the cliff. (Is a preposition needed after *off* or not?)

4. Clauses as Modifiers.

I. Change each of the following simple sentences to a complex sentence by adding or inserting a subordinate clause. Make it very clear by the position of your clause what part of the sentence it modifies.

1. The boy will succeed.
2. Tom was greatly interested in the book.
3. The storm finally gathered.
4. The soldier returned from France.
5. A member of our class was chosen president of the club.
6. The airplane landed not far from me.

II. Rewrite the following sentences, changing the italicized adverbial phrases to adverbial clauses. Decide in each case which form you like better.

1. *During the storm* the cattle huddled under the trees.
2. The flowers are refreshed *by the rain*.
3. All mischief comes *from idleness*.
4. The king stood *in full view of the crowd*.
5. *At the first snowfall* children rejoice.

CHAPTER EIGHT

HOW TO CONVINCE OTHERS

Have you ever stopped to think how much of our intercourse with others consists either in our trying to convince them in regard to something, or in their trying to convince us? Your friend tries to convince you that you should engage in athletics. You try to convince your teacher that your lesson was too hard and long. In every issue of the daily paper merchants try to convince the public that the goods in their stores are the best and cheapest in the city. Real estate men write letters to prospective buyers to convince them that the property offered for sale is a real bargain. Even Uncle Sam tries to convince us all that Liberty bonds and war savings certificates are the best possible investments.

In other words, people talk formally and informally, they write essays, editorials, letters, and advertisements—all for the purpose of convincing others that what the speakers or writers believe and say is true.

Since trying to convince others plays so large a part in our lives, both in our social and business relations, it is worth while studying the subject in order to find out why some people succeed in their efforts to convince while others fail. In a word, no part of your English study is more important than this.

Argument

One of the best methods of convincing people is by means of **argument**. You have probably more than once heard two men in a heated discussion on some political or other question, and you have said to yourself, "Those men are having an argument." You knew that the men did not agree, and that each of them was trying to convince the other that he, the speaker, was in the right and that his opponent was in the wrong. The men were having an argument only if they were trying to convince one another *by means of reasons*. The mere stating of facts is not an argument. If you tell your teacher simply that the lesson she assigned was too long and hard, you say nothing to convince her. If, on the other hand, you tell her that the lesson took so long to prepare that it left you no time to do other equally necessary work, you back your statement by reasons or proof that must carry weight. Neither is coaxing people to your side, argument. If a small boy implores his parents to let him go to the circus, saying, "I want to go! Please let me go!" he is not using argument. If, however, he reminds his parents that they promised him a reward for a good report at school, that he has received the good report, and that he would like as his reward permission to go to the circus, he is not simply asking to go but he is giving reasons why, in his opinion, he should be allowed to go.

In an argument, then, we should attempt to convince others by advancing sound reasons for the belief we hold.

Read the following argument carefully :

THE NEED FOR BIRD CONSERVATION

A few years ago a careful bird census of the United States was made with the special object of finding out whether bird life was increasing or diminishing in the country. The results were appalling. The evidence received showed that within a period of fifteen years the birds had decreased forty-six per cent; in other words, that almost one half of our birds had been destroyed!

You may ask why this is a matter of great moment. Aside from the fact that birds give great pleasure, cheering us with their song and delighting us with their beauty and their interesting ways, they are man's natural protectors. If all the birds should die, not a human being could live on the earth; for the insects and other creatures on which the birds live would increase so enormously as to destroy all vegetation. As it is, the hawks and owls prevent the mice and rats from becoming an intolerable pest, while the insectivorous birds, by destroying millions of grubs and insects, make the work of the farmer and the fruit grower possible.

That a bird has beautiful plumage, that a collection of birds' eggs is interesting, that the bird is good for food even, is not sufficient reason for destroying a life that adds so much to the joy and well-being of the world.

In this argument the author makes the statement that almost half of our birds have been destroyed, and he brings as proof of his statement the fact that a careful census has been taken and that his figures are based upon the results of this census. The statement supported by the proof makes a convincing argument. Without the proof it would have but little weight. He then gives reasons for his belief that birds should not be destroyed. What

are these reasons? Are they convincing? What makes them so?

To present an argument :

1. State clearly the question or proposition under discussion.
2. Explain it if there is any possibility of its being misunderstood.
3. Give sound reasons for your point of view, supporting your statements by proofs.
4. Sum up the main points of your argument.

ORAL AND WRITTEN EXERCISES

I. Divide the class into groups, assigning one of the following propositions to each group for argument. Let each pupil then prepare to support the assertion assigned him, keeping in mind the order of procedure outlined above. Think over your subject carefully, talk it over with others, and read up on it if it is a topic upon which you can find printed material. Next, arrange your facts in logical order, making notes of all important points. Be sure to back statements with proofs.

When you present your argument in class, stand erect, speak clearly, distinctly, and without hesitation and stumbling. Throw yourself into the argument with all your might. *Make* your hearers agree with you by force of your clear reasoning, convincing proofs, and earnest and sincere belief in the proposition yourself.

When each member of a group has delivered his argument, let the rest of the class decide by vote which one of the group has argued the question in the most convincing way.

1. Swimming is the best form of exercise.
2. Moving pictures should be a part of every school equipment.
3. Exercise in the open air should be substituted for indoor forms of exercise.
4. Self-government should be introduced in our class.
5. The daylight-saving plan should be put in operation every summer.
6. The school day should be so lengthened that no home study need be required.
7. A poor boy or girl is more likely to make a success than a rich one.
8. Foreigners should not be allowed to become American citizens until they can speak, read, and write the English language.

II. Using the argument on page 422 as a model, write an essay or composition on one of the following topics. Collect your facts and arrange them carefully in outline form before you begin to write.

1. Our forests should be conserved.
2. Our city streets should be kept clean.
3. The "Keep off the Grass" signs should be removed from parks.
4. School buildings should be open evenings for social purposes.
5. Vacation schools should be held in every city.
6. The study of Latin is an important part of the education of a boy or a girl.
7. The training a pupil receives as a scout is as important a part of his education as the training he receives from books.
8. Thrift is a desirable habit for every American citizen to acquire.

Debates

By a debate we generally mean a contest in arguments. When a question has two distinct sides, and a formal argument is advanced in support of each for the purpose of seeing which can produce the better argument, we have a **debate**. Such a question as whether football or baseball is the better game might be debated ; for this is a question in regard to which there is a difference of opinion, and arguments may be brought to support both sides.

A question for debate should be put in the form of a statement ; as, "Football is a better game than baseball." Those who argue that football *is* a better game than baseball are on the **affirmative side**. Those who argue that football *is not* a better game than baseball are on the **negative side**. There may be one speaker or more on each side.

How to Conduct a Debate

The first speaker on the affirmative side begins by stating as clearly as possible the proposition to be argued, giving any explanation that may be necessary. He then advances every strong argument he can think of to prove that his side is the right side. Remember that assertions without proofs or illustrations have but little weight. Remember, too, that a clear, earnest manner, showing that the speaker believes in his own argument with all his heart, goes far toward winning an audience to his way of thinking.

The first speaker on the negative side then does for his side what the first speaker on the affirmative side has done

for his; that is, he states his proposition and tries by his arguments and sincerity to win the audience to his views.

Next, the second speaker on the affirmative side, if there are four, takes his turn. It is his duty to show the flaws and weaknesses in the arguments brought by the speaker on the negative side; to disprove his statements, if possible; to strengthen the arguments advanced by his own side; and finally, to sum up and put clearly before the audience all the strong arguments of his side.

The second speaker on the negative side then follows, tearing down the arguments of the affirmative, and supporting and summing up the arguments of his own side.

Judges may be appointed to weigh the arguments for and against the question, to determine which side has presented the better case, and which, therefore, has won the debate. Class discussion and vote may take the place of judges, if preferred.

It is not customary in a debate to call the speakers by name. A speaker on the affirmative side in referring to one of the opposition says, "The first speaker on the negative" or "My opponent who has just spoken." In referring to one of his own side he says, "The first speaker on the affirmative" or "My colleague who spoke a few moments ago."

The Value of Debating

You can have no more valuable training in public speaking than debating gives. One of your opponents may make a statement that is not supported by proof, or one that has no direct bearing on the question, or one that in

some other way weakens rather than strengthens his argument. You must be on the alert to see these flaws and must plan on the instant how to take advantage of them. In this way debating teaches you to think quickly and clearly. It also trains you to "keep your head" as well as your temper, and to do that most valuable of all things to a public speaker, "think on your feet."

How to Prepare a Debate

In preparing for a debate, collect your facts and arrange them in logical order, being sure to have proofs ready to support every statement. In other words, prepare a careful argument in support of your side of the question. This, however, is not all. In order that you may answer your opponent's arguments you must make as careful a study of his side of the question as of your own. Try to think of all the arguments that he may advance and prepare yourself to answer them.

Do not memorize the argument you prepare. What you will say or will not say when your turn to speak comes should depend largely upon what the preceding speakers have said. Know your subject thoroughly — both sides of it. Be so full of it that if a previous speaker on your own side advances an argument that you expected to use, you will have others to fall back upon, and if an opponent makes a statement that should be refuted, you will be ready to refute it as well as to give your own points.

Make an outline of the principal points you wish to make. This may be in the form of very brief notes. With these notes in your hand for reference, make your speech aloud

to yourself several times before you face your audience. When the occasion of the debate arrives, keep your notes with you and, as the other speakers debate, jot down such additional points as you may wish either to strengthen or to refute.

ORAL EXERCISE

Form debating teams of four speakers each to argue the propositions below. In preparing for the debates follow the suggestions given above.

1. Two half holidays a week are better than one whole holiday.

2. Two short school sessions a day are better than one long session.

3. Country life is more beneficial than city life.

4. Life in the Virginia Colony must have been pleasanter than in the Plymouth Colony.

5. No preparation of lessons should be required in out-of-school hours.

6. Vocational training should be a part of the education of every boy and girl.

7. Drafts indoors are no more harmful than wind out of doors.

8. Football is a better game than baseball.

9. English is the most important subject in the curriculum.

10. Each school year should be longer, thus shortening the total number of years of school life.

11. Dramatics take more time than they are worth.

12. As writing for the school paper takes time that should be given to studying lessons, the paper should be abolished.

13. The things that are learned outside of school are more important than those learned in school.

Advertisements

(1)



Advertising always seeks to persuade or to convince. Sometimes the advertisement uses argument to secure its end; but quite as often it depends for its appeal upon some "catchy" phrase or verse, or upon some attractive illustration. It must do in small space what the essay or editorial or letter does at length.

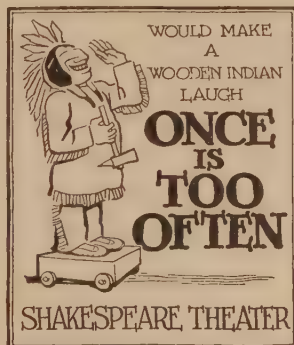
How do the advertisements on pages 429 and 430 make their appeal?

(2)

NEW JERSEY

Quaint rural cottage home for year-round living, almost new; fully decorated; 8 handsome rooms, tiled bath, massive open fireplace; with $\frac{1}{2}$ acre shaded by fine old oaks; high in the healthful hills; only 47 minutes by train from New York; near country clubs, schools, churches, and markets; in a refined, exclusive neighborhood; rights to privately owned lakes; sacrifice for \$7500—\$2500 cash and \$5000 on first mortgage. Individual, Post Office Box 688, City Hall Station, New York.

(3)



(4) HOW ARE
YOU
AIDING
IN THE TASK
OF RECONSTRUCTION?

The proudest boast an American can make to-day is to say "I am doing my part in the great task of reconstruction." Our country needs the utmost efforts of earnest, sincere men and women who will work, save, and sacrifice, if need be, to aid in the work of putting our social and commercial activities on a normal peaceful basis again.

There are many ways in which you can help.

Telephone operating is one. In these days of reconstruction few workers are more important than the telephone operator. She is a vital aid in the great task of reconstruction.

Telephone operating does not stop with service. Its advantages are worth noticing. The work is pleasant and

the surroundings are pleasant. A salary is paid during instruction and the opportunities for advancement are many.
GIRLS AND YOUNG WOMEN TO
SERVE THE PUBLIC AS
TELEPHONE OPERATORS

Girls 16 to 23 as day telephone operators.

Young women 21 to 35 as night telephone operators.

For full particulars call
"SPRING OFFICIAL" (free call), or apply at

MANHATTAN
(Main Office),

1158 Broadway, cor. 27th St.,
8 A.M. to 6 P.M.

BRANCH OFFICES:

BRONX,
453 East Tremont Ave., 12 M. to
9 P.M.

BROOKLYN,
81 Willoughby St., 9 A.M. to 5 P.M.
1336 Broadway, 9 A.M. to 5 P.M.
NEW YORK TELEPHONE
COMPANY

ORAL AND WRITTEN EXERCISES

I. Clip from the magazines or newspapers, or copy from a street car or sign board, two or three attractive advertisements that make their appeal not so much by argument as by the cleverness or beauty of their design. Bring these to class, put them on the walls of your room, where all can see them, and discuss their good points and their poor points.

II. Using as models the posters on page 429, or one of those in your advertisement exhibit, design posters of your own, advertising one or more of the following:

1. An issue of your school paper.
2. The coming election of officers of your school club.

3. A play or game, or other entertainment to be given at the school.
4. Halloween, Thanksgiving, Christmas, the New Year, St. Valentine's day, Arbor Day, or some other special day.
5. A good moving picture that you have recently seen.
6. A good book that you have recently read.
7. One of the articles advertised in your exhibit. Try to improve upon the original advertisement or at least to make a different one of your own that is as good as the original.

When all your posters are finished have a second exhibit, this time of your own work. Ask a committee composed of the art teacher, your own teacher, and one or two of the pupils to select the best posters.

III. Read again advertisements 2 and 4 on pages 429 and 430. What arguments are used to convince the public that the house offered for sale is a bargain? What reasons are given to induce girls to go into telephone work?

Using these two advertisements as models write one of your own for each of the following. Remember, however, that advertisements are paid for by the word or the line and that, therefore, only great business houses or corporations can afford to use space freely.

1. An assistant in the home, such as a housekeeper might insert in the daily paper.
2. A church fair or some other public bazaar.
3. A bungalow for rent.
4. A piece of antique furniture for sale.
5. Household effects for sale because you are moving from the city or into a smaller home.

Read your advertisements aloud, criticizing them yourself and getting criticisms from the rest of the class.

CHAPTER NINE

SOME EVERYDAY USES OF GRAMMAR—REVIEW

For several years you have been studying certain important principles of grammar and have been applying them to your composition work. While it is essential that you know certain facts of grammar, this knowledge will be of little service to you unless you actually *use* it in your speech and writing. The correct use of English is a habit, but it should be a habit that is based upon an understanding of *why* what you say and write is correct. For this reason, therefore, it is advisable to review again and again the important facts of grammar.

The Sentence

A sentence expresses a complete thought and must contain a subject and a predicate.

This is one of the simplest and yet one of the most fundamental rules of expression. It helps to determine when you should use a period, an interrogation point, an exclamation point, and a capital.

The essential fact to remember about a sentence is that it must express a complete thought. It is not enough to know that a group of words contains a subject and a predi-

cate; for a clause has these two elements, yet clauses are not complete sentences.

For example, "When the sun rose" is a clause whose subject is *sun* and predicate *rose*, yet it is not a sentence because it does not express a complete thought. If, however, we say, "When the sun rose, the mists cleared away," a complete idea is expressed. A clause is only a part of a sentence. Careless writers often place a period at the end of such a clause; as, "Although the road, which was still wet from the rain, was very slippery." The only way to avoid such errors is to ask yourself the question, Does this express a complete idea? Remember that a subordinate clause never expresses the full thought of the sentence. It is merely a qualifying or modifying part of it. The words that introduce the subordinate clause are:

1. Relative or Interrogative Pronouns or Possessive Adjectives: *who, whose, which, what, that, whoever*, etc.

All things come to him *who* waits. (The clause *who waits* is an adjectival clause.)

That you will pass is certain. (The clause *that you will pass* is a substantive clause used as subject of the verb *is certain*.)

Those *who* passed the tests and *whose* records were good were promoted. (Adjectival clauses.)

I wonder *what* he said. (The clause *what he said* is a substantive clause used as object of the verb *wonder*.)

2. Adverbs: *when, where, why, how*, etc.

This is the house *where* I was born. (Adjectival clause.)

Stop working *when* you are tired. (Adverbial clause.)

3. Subordinating Conjunctions: *since, if, although, that,* etc.

Since you urge me, I will come. (Adverbial clause.)

Some trouble also arises from confusing a phrase with a sentence, although a phrase does not contain a subject and a predicate. This is especially true in the case of participial phrases such as "after sitting by the fireside on a cold winter evening."

EXERCISES

I. Classify as phrases, clauses, or sentences the following groups of words. Make sentences of such as are not complete.

1. Which was exactly what I told you not to do.
2. Just as the sun, which had been hiding in a cloud, showed its face.
3. Whatever you do, do with all your might.
4. Where is the dell where the buttercups grow.
5. Where there is a dell in which the buttercups grow.
6. That all men are created free and equal.
7. After feeling the cool breezes that swept in from the sea.
8. A mile or so away
On a little mound.
9. A red flag, the sign of danger, startled the engineer.
10. Because a long row of automobiles blocked our way.
11. Unless you are willing to wait a long while.

II. Copy the following selection, inserting the proper punctuation and capitals:

the dense forest was to the indians a home in which they had lived from childhood to their keen eyes the wilderness was an

open book nothing at rest or in motion escaped them a scrape on a tree trunk a bruised leaf a faint indentation of the soil which no white man could see all told them a tale as plainly as if it had been shouted in their ears

Nouns

1. The genitive singular (possessive form) of nouns is regularly formed by adding an apostrophe and *s* ('*s*) to the common form of the singular; as, *boy*, *boy's*.

2. The genitive plural is formed by adding an apostrophe and *s* ('*s*) to the common form of the plural, provided that form does not end in *s*; as, *men's*, *children's*. If the plural form ends in *s*, the apostrophe only is added; as, *girls'*, *birds'*.

3. Compound nouns form their genitive cases by making the necessary changes at the end of the word.

The *attorney-general's* office; my *sister-in-law's* house; the *king of England's* yacht.

4. When two or more nouns denote joint ownership, such as a firm name, the sign of the genitive is added to the last word only.

Lord and Taylor's store; *Smith and Company's* office.

5. When, however, two or more nouns are used together, but denote separate ownership, the sign of the genitive is added to each noun.

Wordsworth's and Browning's poems.

6. In speaking of persons, a double genitive form is sometimes used, that is, the *of* phrase and the regular genitive sign.

She was a friend *of my mother's*.

7. The *s* is sometimes omitted in the genitive singular to avoid a succession of hissing sounds, but the apostrophe is retained.

For goodness' sake, for conscience' sake, Xerxes' successor.

EXERCISE

Explain the use of the apostrophe and *s* in the following sentences :

1. Washington's and Lincoln's birthdays come in the month of February.
2. My brother-in-law's new car has just arrived.
3. The cattle on a thousand hills are the Lord's.
4. Men's and boys' clothing is badly needed.
5. The lady who just called was an old schoolmate of my sister's.
6. There was a bad fire at King and French's store.
7. The commander-in-chief's flag has just been hoisted.

Pronouns and Possessive Adjectives

1. The possessive pronouns and the possessive adjectives do not take an apostrophe.

his, hers, ours, yours, theirs, its.

2. A pronoun or a possessive adjective agrees with its antecedent in person, number, and gender.

Every girl must report to the teacher before *she* leaves.

3. When the antecedent of a pronoun or a possessive adjective is a noun that may be either masculine or

feminine, such as *friend*, *cousin*, *person*, and there is nothing to indicate which is meant, it is customary to use a pronoun of the masculine gender.

Every person has *his* faults.

4. *Their* should never refer to a singular substantive.

All the students should prepare *their* lessons.

Each student should prepare *his* lessons.

5. The case of a pronoun is determined by its use in the clause of which it is a member.

The man *who* will not work shall want.

You to *whom* I appeal are a wise and just judge.

6. When referring to yourself and others, courtesy requires that you put yourself last and the person to whom you are speaking first.

You, Mary, and *I* have always been friends.

He saw you and *me*.

7. Two or more nouns or pronouns joined by conjunctions should be in the same case.

You and *I* must go together.

He sat between *you* and *me*.

Mother called my *sister* and *me* into the house.

8. *Myself* should not be used in place of *I*.

John and *I* (not *myself*) go to the same school.

9. A predicate nominative agrees with its subject and is in the nominative case.

Who is knocking? It is *I*.

10. *Who* and *whoever* should be used only where the construction of the sentence requires the nominative case and *whom* and *whomever* where it requires the accusative case.

He is a friend *who*, I believe, will help you.

He is a friend *whom*, I believe, you can trust.

(In these sentences *I believe* is parenthetical; the construction of *who* and *whom* will be clearer by dropping *I believe*.)

She is very popular with *whoever* meets her.

She is very popular with *whomever* she meets.

11. When any one of the singular indefinite pronouns is used as the antecedent of a personal pronoun, care must be taken to use the singular form. Some of these pronouns that are really singular seem at first sight to indicate more than one person. For instance, *everybody* does not mean all people taken together, but every *single* individual; *everything* does not mean all things taken together, but every *single* thing.

Everything should be left where *it* is found.

Everybody must do as *he* thinks best.

12. The indefinite pronoun is regarded as masculine when it refers to either masculine or feminine genders or to both.

Each went where *he* pleased.

No *one* was ready with the work *he* had promised to finish.

EXERCISES

I. Which form of the pronoun in parenthesis is correct? Give the reason for your choice.

1. May William and (me, I) go to the game?
2. (Who, whom) do you suppose was elected president of our class?
3. (Who, whom) do you suppose they elected president of our class?
4. Between you and (I, me), I think he is wrong.
5. If I were (he, him), I wouldn't try to go. •
6. A crowd of girls and (myself, I) plan to go on a hike Saturday.
7. (Who, whom) is that? It is (me, I).
8. The prize was divided between Mary and (she, her).
9. I know that it is (she, her).
10. Every one should do what (they, he) can.
11. The principal called John and (me, myself) to the office.
12. (Who, whom) do you think will win the game?

II. Explain the use of the italicized pronoun in the following sentences :

1. Who is that in front of John and *me*?
2. William's little brother quarrels with *whoever* talks to him.
3. William's little brother quarrels with *whomever* he talks to.
4. John and *I* are in the same class.
5. Each one may do as *he* thinks best.
6. All of our team did *their* best.

Adjectives

1. *This* and *that* should be used only to modify singular nouns and *these* and *those* to modify plural nouns.

I do not like *this sort* of thing.

I do not like *these sorts* of things.

2. The comparative degree of an adjective is used to compare an object with one other, and the superlative degree to compare it with two or more others.

Which planet is *nearer* the earth, Jupiter or Venus?

Which planet is the *largest*, Jupiter, Venus, or Mars?

3. Both the definite article *the* and the indefinite articles *a* and *an* are used to show that nouns or adjectives are to be taken separately.

I see a red, green, and yellow leaf. (One leaf.)

I see a red, a green, and a yellow leaf. (Three leaves.)

We elected the secretary and treasurer. (One man with two offices.)

We elected the secretary and the treasurer. (Two men.)

4. The article should not be used after *kind of* and *sort of*.

I object to this *sort of* thing.

I like that *kind of* man.

5. The possessive adjective *its* does not take an apostrophe. It should not be confused with the contraction *it's* for *it is*.

Its shadow makes a sheltered place.

It's well I ran into the garden.

The baby is lost. *It's* not easy to find *its* mother.

EXERCISE

Which of the forms in parenthesis is the correct one to use in the following sentences?

1. A red, white, and blue banner (were, was) chosen for our class flag.
2. A red, a white, and a blue flag (were, was) flying from the mast.
3. Which do you like the (best, better), Dickens or Thackeray?
4. A president and general manager (was, were) elected at the meeting.
5. Do you like (these, this) kind of apples?
6. Which of the three boys can swim the (farthest, farther)?
7. (Its, it's) a wonderful world we're in.
8. I love the wood thrush; (it's, its) song always cheers me.

Adverbs

1. Adverbs should be placed as near as possible to the words they modify. The word *only* is a particularly troublesome word. Notice how it is placed in the following sentences, and how its position affects the meaning of the sentence.

I *only* said that I was twelve years old.

I said that I was *only* twelve years old.

2. It is sometimes difficult to decide whether to use an adjective or an adverb, especially after such verbs as *grow*, *look*, *feel*, *sound*, *smell*, and *taste*. If the added word refers to the subject, it should be an adjective; if it modifies the verb, it should be an adverb.

The child looks *shy*.

The child looked *shyly* about her.

3. Two negatives applied to the same statement make an affirmative. To say that you can't do no thing means that you can do *some* thing.

Can't, *won't*, *haven't*, and all other contractions that end in *n't*, already have a negative as a part of themselves. Therefore you must never use such words as *no*, *none*, and *nothing* with them. Say :

I *haven't* a book or I *have no* book.
 I *didn't* do any work or I *did no* work.
 I *haven't* said *anything* or I have said *nothing*.

EXERCISE

I. Correct the errors in the following sentences, giving your reason for your corrections :

1. He was hurt so bad that he couldn't hardly walk.
2. Your horn doesn't sound loud enough.
3. Are you feeling well to-day? You don't look good.
4. He hasn't no right to belong to our club.
5. There won't be no game to-day.
6. She looks pale and sickly.

II. Explain the difference in meaning in the following sentences :

1. *a.* My mother never taught me to do that.
 b. My mother taught me never to do that.
2. *a.* The tones of the bell sound clear.
 b. The tones of the bell sound clearly.
3. *a.* She often asked me to visit her.
 b. She asked me to visit her often.

Verbs

1. A verb agrees with its subject in number and in person.

We *were* glad that she *was* present.

We *don't* care if he *doesn't* come.

2. A collective noun takes a singular verb when we think of the group of objects which it denotes as a whole; it takes a plural verb when we think of the individual members of the group.

Our family *is* going to the country for the summer.

Our family *are* all well.

3. Some nouns that are plural in form, but singular in meaning, take a singular verb.

Forty dollars *is* too dear. (Meaning the sum of forty dollars.)

Measles *is* very contagious. (Meaning the disease of measles.)

4. The indefinite pronouns *each*, *either*, *neither*, *anybody*, *everybody*, *one*, *someone*, etc., take singular verbs.

Each *has done* his part.

Everybody *knows* that.

5. The singular subject takes a singular verb, no matter what word or words may intervene between the subject and the predicate.

The account of his many strange experiences *was* most interesting.

Almost every one of my friends and neighbors *agrees* with me.

6. Two or more singular subjects connected by *and* usually take a plural verb.

Time and tide *wait* for no man.

7. If two nouns name the same person or thing, however, the verb is singular.

A statesman and patriot *is needed* for the office.

In this sentence, only one man is needed who combines in himself the qualities of a statesman and a patriot; therefore the singular verb *is needed* is used. If two men were needed, the article *a* would be repeated and the sentence would read :

A statesman and a patriot *are* needed.

8. If two subjects together express one idea, the verb is singular.

The end and aim of my life *is* not getting.

9. Words joined to a singular subject by *with*, *together with*, *in addition to*, *as well as* are considered parenthetical, and therefore do not affect the number of the verb.

John, as well as his brothers, *was* late.

The boat, with captain and crew, *was* lost.

10. The verb following subjects connected by *or* and *nor* usually takes the person and the number of the nearest subject.

Either my mother or my sisters *are* going to the play.

Neither my friends nor I *am* to blame.

11. The tenses in principal and subordinate clauses should show proper sequence.

I hope he *will* come.

I hoped he *would* come.

12. Every participle (unless used in a verb phrase) should modify a substantive. The participle should not be left dangling without an antecedent.

Crossing the street, *he* was run over. (Not "a car ran over him.")

EXERCISES

I. Which of the forms in parenthesis is correct? Justify your decision.

1. A careful study of the rules and principles of grammar (is, are) helpful to correct speech.

2. He (don't, doesn't) look well to-day.

3. Neither Fred nor I (are, am) going.

4. A crowd of men, women, and children (were, was) gathered around the gate.

5. The committee (is, are) ready to make a report.

6. Either you or your sister (have, has) done this.

7. The secretary and treasurer of our club (has, have) resigned.

8. The secretary and the treasurer of our club (has, have) resigned.

9. Caesar together with all his troops (were, was) ready to cross the Rubicon.

10. Athletics (are, is) an important activity in our school.

11. My sole aim and ambition (are, is) to serve my country.

12. It (don't, doesn't) seem fair for you to do all the work.

II. Correct the errors in the following sentences:

1. Arriving at the station the train had gone.

2. My friend writes that she was well.

3. I promised you that I will come.
4. Having ridden all day, camp was finally reached.
5. Being completely exhausted, our trip was given up.
6. Arriving at the station, the gateman told us the train is already gone.

Prepositions

Care should be used to distinguish between such prepositions as *into*, *in*, *between*, *among*, *beside*, *besides*, etc. (See pages 402-404.)

As I came *into* the room I saw there were several people *in* it.

EXERCISE

Which of the forms in parenthesis is correct? Tell why.

1. He stood (between, among) John and me.
2. We three kept the secret (between, among) us.
3. There were ten marbles (into, in) the bag and I put two more (into, in) it.
4. No one sat (beside, besides) me.
5. (Beside, besides) James and George I met two other boys.
6. Keep (off, off of) the grass.
7. The family is not (home, at home) to-day but they will arrive (home, at home) to-morrow.
8. I hope that nobody knows this secret (beside, besides) us.

SUMMARY OF CAPITALS AND PUNCTUATION

Rules for the Use of Capital Letters

1. Begin the first word of every sentence with a capital letter.
2. Begin the first word of every line of poetry with a capital letter.
3. Begin the first word of a direct quotation with a capital letter.
4. Begin the names of particular persons, places, and things, and their abbreviations and initials with capital letters.

NOTE. The names of religious denominations, political parties, and other organizations, as well as the names of important events and periods of time, are also capitalized; as, *Quaker, Republicans, Democrats, the Revolution.*

5. Begin all names applied to the Deity with capital letters.
6. Begin the names of the days of the week, the months of the year, and all holidays with capital letters. Begin also the abbreviations of the days and of the months with capitals.
7. Begin the words *North, South, East, and West* with capital letters when they refer to sections of the country, but not when they indicate directions.
8. Begin most adjectives derived from proper nouns with capital letters.
9. Begin titles of honor and their abbreviations, when used with proper names, with capital letters.
10. Begin the important words in the titles of books, stories, poems, and essays with capital letters.
11. Write the pronoun *I* and the interjection *O* as capital letters.
12. Begin the first word in the salutation and the complimentary close of a letter with capital letters.

Rules for Punctuation

I. *Use a period:*

1. At the end of a non-exclamatory declarative sentence.
2. After an abbreviation and an initial.

II. *Use an exclamation point:*

1. At the end of an exclamatory sentence.
2. After an interjection or an exclamatory phrase or clause.

III. *Use an interrogation point:*

At the end of a non-exclamatory interrogative sentence.

IV. *Use a comma or commas:*

1. To separate words, phrases, or clauses in a series.
2. To separate a term of address from the rest of the sentence.
3. To set off an appositive, or explanatory word, with its modifiers.
4. To separate parenthetical words or groups of words from the rest of the sentence.
5. To separate *yes* or *no* from the rest of the sentence, when used as part of an answer.
6. To separate the clauses of a compound sentence, and to separate coördinating words or groups of words not connected by *and*, *or*, or *nor*. If, however, the clauses are very short, the comma is often omitted. If the conjunction is omitted, the comma supplies its place.
7. To set off a subordinate clause that precedes the principal clause.
8. Before a direct quotation, unless an interrogation point or an exclamation point is needed.

9. Before and after the words that divide a divided quotation.
10. To set off the parts of dates or addresses.
11. After a salutation, especially in a friendly letter.

V. *Use a semicolon:*

1. To separate two independent statements.
2. To separate the clauses of a compound sentence when they contain commas.

VI. *Use a colon:*

1. After the words *as follows*, and similar words introducing a formal statement or an enumeration.
2. After the salutation, especially in a business letter.

VII. *Use an apostrophe:*

1. To show possession or connection.
2. To show the omission of letters in contractions.
3. To show the plural of letters and figures. ('s.)

VIII. *Use quotation marks:*

1. Before and after a direct quotation.

NOTE. A quotation within a quotation is usually inclosed in single quotation marks.

2. Before and after each part of a divided quotation.
3. To refer to a book or a title.

IX. *Use a hyphen:*

1. To divide a word, between syllables, at the end of a line.
2. To join the parts of some compound words.

SUPPLEMENT

CONJUGATION OF THE VERB

You are already familiar with the fact that verbs have six *tenses*, that these tenses have *person* and *number*, and that there are forms called *participles*. There are other forms, also, that were not included in the body of this book because a knowledge of them is not so necessary to correct speaking and writing. These will be considered here very briefly.

Voice. Verbs are said to have an **active** and a **passive** voice. What is meant by this?

These terms will be clear from the following examples :

Active Voice

He *built* a house
He *has built* a house
He *will build* a house

Passive Voice

A house *was built* by him
A house *has been built* by him
A house *will be built* by him

These pairs of sentences express the same idea, but the form of expression is different. In the sentences in the first column, the subject *he* is represented as doing the action, whereas the direct object *house* receives the action. The verbs in these sentences are in the **active voice**.

The sentences in the second column represent the subject *house* as receiving the action of the verb, whereas the doer is expressed by the phrase *by him*. The subjects in these sentences are represented not as acting but as having something done to them ; that is, as being **passive**. The verbs in these sentences are in the **passive voice**.

It is evident that *only transitive verbs have a passive voice*, because they are the only verbs that have direct objects.

Mood. Notice the forms of the verb in the sentences below :

1. He *is* my friend.
2. *Is* he your friend?
3. Would that he *were* my friend.
4. If he *were* my friend, I should be happy.
5. *Be* my friend.

In the first and second sentences a fact is asserted or questioned. Here the form of the verb used is *is*.

The manner in which an assertion is made is called the **mood** of the verb. In the first and second sentences, *is* is in the **indicative mood** because it states a fact or asks a question.

The indicative mood is the form of the verb with which you are already familiar, since it is used in by far the greatest number of sentences.

The third and fourth sentences evidently do not state facts, but merely speak of something that has been thought about or wished for. Here the form of the verb used is *were*. *Were* is in the **subjunctive mood** because it is used to express something as merely thought of.

The fifth sentence expresses an entreaty. Here the form of the verb used is *be*. *Be* is in the **imperative mood** because it is used to express a command or an entreaty.

The imperative mood is always second person, because in a command some person is always spoken to directly. For example :

Forgive us our trespasses.
Give me of thy bark, O birch tree.

Thus you see that verbs have different forms to show different ways or manners of expressing an idea.

Gerunds. You are familiar with the participle as a verb form that has no power to make an assertion, but that combines certain other verbal characteristics with those of an adjective. In other words, you have found the participle to be a **verbal adjective**. You will now consider another verb form which, like the participle, expresses action without asserting it of a subject. This form ends in *ing*, as does the present participle. Notice carefully the uses of the italicized words in the following examples :

Seeing is *believing*.

Carrying firearms in the city is forbidden.

I like *walking* in good company.

Careless *talking* is harmful.

These words ending in *ing* evidently express action, although they do not assert it. One of them, *carrying*, takes a direct object *firearms* and is modified by the adverbial phrase *in the city*. What is the modifier of *walking*? of *talking*? In certain respects, therefore, these words are like verbs. On the other hand, they are used also as substantives; for *seeing* and *carrying* are subjects, *believing* is a predicate nominative, and *walking* is a direct object. In addition to this, *talking* is modified by the adjective *careless*. These words, which combine certain qualities of the verb and the substantive, are called **gerunds**. Such words *name* the action of a verb, but do not assert it.

The gerund should be carefully distinguished from the present participle, which also ends in *ing*.

The **participle** is a **verbal adjective**. It is never used as a substantive.

The **gerund**, on the other hand, is always used like a substantive.

Sitting by the fireside, the old man fell asleep. (Participle.)

Sitting by the fireside was his chief delight. (Gerund.)

Infinitives. Notice the sentences below :

To see is *to believe*.

Seeing is *believing*.

To carry firearms is forbidden.

Carrying firearms is forbidden.

I like *to walk* in good company.

I like *walking* in good company.

The italicized words in the first column are evidently similar in meaning and use to the corresponding gerunds, *seeing*, *believing*, *carrying*, and *walking*, in the second column. They combine the qualities of a verb and a substantive. They are composed of the simple form of the verb preceded by the word *to* and are called **infinitives**. The word *to* is called the sign of the infinitive.

The word *infinitive* means *unlimited*. This signifies that the infinitive form of a verb expresses the idea of that verb in the simplest way; that is, without having its form changed or limited by reason of the person or number of any other word in the sentence. In this respect the infinitive differs from the indicative, the subjunctive, and the imperative moods.

Notice, in the sentences below, that the infinitive form remains the same regardless of changes in person and number of the principal verb :

I like *to walk* in good company. He likes *to walk* in good company. They like *to walk* in good company.

The examples of the infinitives given above are all in the *present tense*, *active voice*. Verbs also have a *past infinitive*, *active voice*, which is formed by combining *have* with the past participle; as, *to have walked*.

The passive voice also has two infinitives, which are formed by adding the past participle to the infinitives of *be*; as, *to be believed*, *to be seen* (present tense); *to have been believed*, *to have been seen* (past tense).

Conjugation. The orderly arrangement of the forms of a verb is called the **conjugation of a verb**.

CONJUGATION OF THE VERB *BE*

	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
<i>Principal Parts:</i>	am	was	been

INDICATIVE MOOD

<i>Present Tense</i>		<i>Past Tense</i>	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I am	We are	I was	We were
2. You are	You are	You were	You were
3. He is	They are	He was	They were
<i>Future Tense</i>		<i>Present Perfect Tense</i>	
1. I shall be	We shall be	I have been	We have been
2. You will be	You will be	You have been	You have been
3. He will be	They will be	He has been	They have been
<i>Past Perfect Tense</i>		<i>Future Perfect Tense</i>	
1. I had been	We had been	I shall have been	We shall have been
2. You had been	You had been	You will have been	You will have been
3. He had been	They had been	He will have been	They will have been

NOTES. The forms of the second person singular with *thou*, namely, *thou art*, *thou wast*, *thou wert*, *thou wilt be*, *thou hast been*, *thou hadst been*, *thou wilt have been*, are old forms that are used chiefly in poetry and in the Bible. These forms and the other pronouns of the third person, *she*, *it*, may be supplied in the conjugation when desired.

In the future tenses notice that *shall* is used in the first person and *will* in the second and third persons.

SUBJUNCTIVE MOOD

(This is usually preceded by the conjunctions *if*, *though*, or *lest*.)

<i>Present Tense</i>		<i>Past Tense</i>	
1. I be	We be	I were	We were
2. You be	You be	You were	You were
3. He be	They be	He were	They were

Present Perfect Tense

Past Perfect Tense

Same as Present Perfect Indicative¹ | Same as Past Perfect Indicative

IMPERATIVE MOOD

2. Be you

2. Be you

INFINITIVES

Present, To be

Past, To have been

PARTICIPLES

Present, Being

Past, Been

Phrasal Past, Having Been

GERUNDS

Present, Being

Past, Having been

CONJUGATION OF SEE, ACTIVE AND PASSIVE

Notice that the passive voice is composed of the verb phrases made by prefixing the various forms of *be* to the past participle *seen*.

	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
<i>Principal Parts:</i>	see	saw	seen

INDICATIVE MOOD

ACTIVE VOICE

PASSIVE VOICE

Present Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I see	We see	I am seen	We are seen
2. You see	You see	You are seen	You are seen
3. He sees	They see	He is seen	They are seen

¹ Some authorities prefer "He have been" for the third person singular, present perfect subjunctive.

Past Tense

1. I saw	We saw	I was seen	We were seen
2. You saw	You saw	You were seen	You were seen
3. He saw	They saw	He was seen	They were seen

Future Tense

1. I shall see	We shall see	I shall be seen	We shall be seen
2. You will see	You will see	You will be seen	You will be seen
3. He will see	They will see	He will be seen	They will be seen

Present Perfect Tense

1. I have seen	We have seen	I have been seen	We have been seen
2. You have seen	You have seen	You have been seen	You have been seen
3. He has seen	They have seen	He has been seen	They have been seen

Past Perfect Tense

1. I had seen	We had seen	I had been seen	We had been seen
2. You had seen	You had seen	You " " "	You " " "
3. He had seen	They had seen	He " " "	They " " "

Future Perfect Tense

1. I shall have seen	We shall have seen	I shall have been seen	We shall have been seen
2. You will have seen	You will have seen	You will have been seen	You will have been seen
3. He will have seen	They will have seen	He will have been seen	They will have been seen

SUBJUNCTIVE MOOD

(This is usually preceded by *if, though, or lest.*)

ACTIVE VOICE

PASSIVE VOICE

Present Tense

1. I see	We see	I be seen	We be seen
2. You see	You see	You be seen	You be seen
3. He see	They see	He be seen	They be seen

Past Tense

1. I saw	We saw	I were seen	We were seen
2. You saw	You saw	You were seen	You were seen
3. He saw	They saw	He were seen	They were seen

<i>Pres. Perf. and Past Perf. Tenses</i>	<i>Pres. Perf. and Past Perf. Tenses</i>
Same as Pres. Perf. and Past Perf. Indicative ¹	Same as Pres. Perf. and Past Perf. Indicative ¹

IMPERATIVE MOOD

2. See (you)	See (you)	Be seen	Be seen
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INFINITIVES

<i>Present</i>	<i>Past</i>	<i>Present</i>	<i>Past</i>
To see	To have seen	To be seen	To have been seen

PARTICIPLES

<i>Present,</i>	Seeing	<i>Present,</i>	Being seen
<i>Phrasal Past,</i>	Having seen	<i>Past,</i>	Seen
		<i>Phrasal Past,</i>	Having been seen

GERUNDS

<i>Present,</i>	Seeing	<i>Present,</i>	Being seen
<i>Past,</i>	Having seen	<i>Past,</i>	Having been seen

¹ Some authorities prefer "He have seen," "He have been seen" for the third person singular, present perfect subjunctive.

All verbs in our language, except *be*, are conjugated like *see*. For example, the forms of the verb *know* in the first person singular, indicative mood, may be arranged as follows :

Principal Parts: know, knew, known

<i>Tense</i>	ACTIVE VOICE	PASSIVE VOICE
<i>Present</i>	I know	I am known
<i>Past</i>	I knew	I was known
<i>Future</i>	I shall know	I shall be known
<i>Present Perfect</i>	I have known	I have been known
<i>Past Perfect</i>	I had known	I had been known
<i>Future Perfect</i>	I shall have known	I shall have been known

IRREGULAR VERBS

The following list, based on Webster's "New International Dictionary," contains the most important irregular verbs. Forms that are rarely used have been omitted. The star indicates that the regular form in *ed* is also in use. For irregular verbs not included in this list, a dictionary should be consulted.

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
abide	abode*	abode*	behold	beheld	beheld
am (be)	was	been	bend	bent*	bent*
arise	arose	arisen	beseech	besought	besought
awake	awoke*	awaked	bet	bet*	bet*
bear (<i>carry</i>)	bore	borne	bid (<i>order</i>)	bade	bidden
bear (<i>pro- duce</i>)	bore	born		(bid)	(bid)
beat	beat	beat (beaten)	bid (<i>offer</i>)	bid	bid
beget	begot	begot (begotten)	bind	bound	bound
begin	began	begun	bite	bit	bitten (bit)
			bleed	bled	bled
			blow	blew	blown

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
break	broke	broken	flee	fled	fled
breed	bred	bred	fling	flung	flung
bring	brought	brought	fly	flew	flown
build	built	built	forbear	forbore	forborne
burst	burst	burst	forget	forgot	forgotten (forgot)
buy	bought	bought	forsake	forsook	forsaken
cast	cast	cast	freeze	froze	frozen
catch	caught	caught	get	got	got (gotten)
chide	chid*	chid* (chidden)	gird	girt*	girt*
choose	chose	chosen	give	gave	given
cleave (<i>split</i>)	cleft*	cleft* (cloven)	go	went	gone
cling	clung	clung	grave	graved	graven*
come	came	come	grind	ground	ground
cost	cost	cost	grow	grew	grown
creep	crept	crept	hang	hung*	hung*
crow	crew*	crowed	have	had	had
cut	cut	cut	hear	heard	heard
dare	durst*	dared	hide	hid	hidden
(<i>intrans.</i>)			hit	hit	hit
deal	dealt	dealt	hold	held	held
dig	dug*	dug*	hurt	hurt	hurt
do	did	done	keep	kept	kept
draw	drew	drawn	kneel	knelt*	knelt*
drink	drank	drunk	knit	knit*	knit*
drive	drove	driven	know	knew	known
dwell	dwelt*	dwelt*	lay	laid	laid
eat	ate	eaten	lead	led	led
fall	fell	fallen	leave	left	left
feed	fed	fed	lend	lent	lent
feel	felt	felt	let	let	let
fight	fought	fought	lie (<i>recline</i>)	lay	lain
find	found	found	lose	lost	lost

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
make	made	made	sit	sat	sat
mean	meant	meant	slay	slew	slain
meet	met	met	sleep	slept	slept
pay	paid	paid	slide	slid	slidden
put	put	put			(slid)
quit	quit*	quit*	sling	slung	slung
read	read	read	slink	slunk	slunk
reeve	rove*	rove*	slit	slit*	slit*
rend	rent	rent	sow	sowed	sown*
rid	rid*	rid*	speak	spoke	spoken
ride	rode	ridden	speed	sped*	sped*
ring	rang	rung	spend	spent	spent
rise	rose	risen	spin	spun	spun
run	ran	run	spit	spit	spit
say	said	said	split	split	split
see	saw	seen	spread	spread	spread
seek	sought	sought	spring	sprang	sprung
sell	sold	sold		(sprung)	
send	sent	sent	stand	stood	stood
set	set	set	steal	stole	stolen
shake	shook	shaken	stick	stuck	stuck
shed	shed	shed	sting	stung	stung
shine	shone	shone	stride	strode	stridden
shoe	shod	shod	strike	struck	struck
shoot	shot	shot	string	strung	strung
show	showed	shown*	strive	strove	striven
shred	shred*	shred*	swear	swore	sworn
shrink	shrank	shrunk	sweat	sweat*	sweat*
	(shrunk)	(shrunk)	sweep	swept	swept
shrive	shrived	shriven*	swim	swam	swum
	(shrove)			(swum)	
shut	shut	shut	swing	swung	swung
sing	sang	sung	take	took	taken
sink	sank	sunk	teach	taught	taught

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>	<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
tear	tore	torn	wear	wore	worn
tell	told	told	weave	wove	woven
think	thought	thought	weep	wept	wept
thrive	throve*	thrived (thriven)	wet	wet*	wet*
throw	threw	thrown	win	won	won
thrust	thrust	thrust	wind	wound	wound
tread	trod	trodden (trod)	wring	wrung	wrung
			write	wrote	written

REGULAR VERBS WITH TWO FORMS

The following verbs, which have two past forms, are classed as regular, because the form in *ed* is preferred :

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
alight	alighted (alit)	alighted (alit)
bereave	bereaved (bereft)	bereaved (bereft)
bless	blessed (blest)	blessed (blest)
burn	burned (burnt)	burned (burnt)
clothe	clothed (clad)	clothed (clad)
curse	cursed (curst)	cursed (curst)
dive	dived (dove)	dived (dove)
dream	dreamed (dreamt)	dreamed (dreamt)
dress	dressed (drest)	dressed (drest)
engrave	engraved	engraved (engraven)
gild	gilded (gilt)	gilded (gilt)
heave	heaved (hove)	heaved (hove)
hew	hewed	hewed (hewn)
lade	laded	laded (laden)
lean	leaned (leant)	leaned (leant)
leap	leaped (leapt)	leaped (leapt)
learn	learned (learnt)	learned (learnt)
light	lighted (lit)	lighted (lit)

<i>Present Tense</i>	<i>Past Tense</i>	<i>Past Participle</i>
mow	mowed	mowed (mown)
pen	penned (pent)	penned (pent)
plead	pleaded (plead, pled)	pleaded (plead, pled)
seethe	seethed	seethed (sodden)
sew	sewed	sewed (sewn)
shape	shaped	shaped (shapen)
shave	shaved	shaved (shaven)
shear	sheared	sheared (shorn)
smell	smelled (smelt)	smelled (smelt)
spell	spelled (spelt)	spelled (spelt)
spill	spilled (spilt)	spilled (spilt)
spoil	spoiled (spoilt)	spoiled (spoilt)
stave	staved (stove)	staved (stove)
stay	stayed (staid)	stayed (staid)
strew	strewed	strewed (strewn)
swell	swelled	swelled (swollen)
wake	waked (woke)	waked
wax	waxed	waxed (waxen)
wed	wedded	wedded (wed)
work	worked (wrought)	worked (wrought)

The following verbs are called **defective**, because they are lacking in some of the principal parts :

<i>Present Tense</i>	<i>Past Tense</i>	<i>Present Tense</i>	<i>Past Tense</i>
may	might	ought	ought
can	could	shall	should
must	must	will	would

The verb *quoth* is used only in the past tense.

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